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ISSUE #39

Interviews with:
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CD tracks by:
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ISSUE #40

Interviews with:
Down By Law, Blanks 77, Burning Heart Records, Kill Your Idols, and Sunshine Blind

CD tracks by:
4 Banger, The Cuffs, Chew Pamela, Evacuate, Fisticuffs, Fur, I Farm, Inspector Klaose, Killing Time, Knuckle Drags, Longdistancerunner, No Ones Hero, Piss Shivers, Powerhouse, Silent Majority, Sonipath, Southpaw, Suave Swine, Wally, Wanker, and Willis.

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"I'm extending gratitude on behalf of Jay Levitz, our guitar player, for offering him a degree of comfort whilst he vomited in the street." -*Pete Cronin, drummer, Endangered Feces*

From the Editor

Rich Black

Wow....it's been a really hectic last two months, with high highs and lows lower than a snake's belly...

THE LOWS:

For starters, Richie Luhr, who played bass on Sea Monster's *Death. Taxes. and Sea Monster* and the *We Work For A Living You Paper-Shuffling Prick!* 7" was found dead of undetermined causes. Although he hadn't been in the band for a while, Richie seemed like a nice, upbeat guy the times I had met him; he always seemed cheerful and genuinely friendly. It's just a fucking shame...

Ed Skinner, *UTV* ad rep and all around good guy, had the house he rented the top floor of burn to the ground in a nasty fire which was probably caused by old wiring. He and his fiancé Patti lost everything but the shirts off their backs. Ed jumped to safety after smashing a second story window, and waited for Patti, who eventually crawled out the front door on her stomach rather than jumping out the window after Ed. Both barely made it. Again, Ed and Patti lost everything, from their computer, to the dog, to all their clothes, to business records. **EVERYTHING**. They are currently sleeping on someone's floor while looking for new digs. Any kind of donation, be it money, records, clothing, stuff to read, notes of well-wishing, etc, can be sent to: **Ed Skinner, c/o POB 53, Nesconset, NY 11767.** Anything you can help with, even if it's a $10, is appreciated! This also means that Ed's phone no longer works. **For advertising help, call me (Rich) at 516/585-7471 in the meanwhile**. Thanx!

THE HIGHS:

Well, despite the obvious upsets, some good things **did** happen in the last two months. Ed n' Patti got married after the fire the ravaged their apartment. Here's a hat off and beer up to ya! Greg Ross, Go-Kart Records mogul, has just disappointed the ladies by taking himself off the singles' market, and got hitched as well. Good luck there too... I saw one of the best shows I've ever seen on the Island at Dr. Shay's. The line-up? Brown 25, Endangered Feces, 2 Man Advantage, Evacuate, Pacifier, and Splinterface. What a night! A non-stop party that drank the bar dry by the middle of 2 Man! Toilet paper and beer flying everywhere, people's clothes coming off, vomit, the works! You haven't experienced life till you've seen Spag wearing a wrestling mask and hockey jersey (with "FUCK YOU" on iron on letter on the back) singing songs like "Captain Morgan" or "The Beer Man." It was **fuuuuun**, with a lot of good company to boot! Also, mucho thanx to Nicole from Nettwerk Records, who helped me find the Severed Heads stuff I've been looking for years for. As I write I'm groovin' to *Bulkhead*, one of my favorite records of all time.

JUST FUCKING WEIRD:

We've been hearing from some record labels telling us that some schmuck is posing as one of our elite (?) staff in oreder to get into shows and get free CDs. Allegedly he gives his name as "Joe" with a Franklin Square address and phone number. We have only one Joe that writes for us; his name is Joe Kowalski, and it ain't him. Labels, please verify that someone actually writes for us before givin' 'em anything, by contacting me. I'm kinda flattered I guess..... Duh.

PLUGS:

Lastly, *Monkeybite* fanzine #2 is out. Enjoy interviews with Kiss It Goodbye, Capitalist Casualties, Assuck, Grief, Disassociate, Monster X, and much more, incluuding a Black Army Jacket/Noothgrush 7" and tons o photos. Get it for $4 from: **Reservoir Records, POB 790366, Middle Village, NY 11379**.... Also, Hopeless Records has put out another cool video compilaton. Entitled *Cinema Beer Nuts*, ya get videos from bands like Voodoo Glow Skulls, Less Than Jake, Hi-Standard, Strife, Goober Patrol, Lunachicks, Nobodys, Queers, Mustard Plug, and more. The video is $12 from **Hopeless Records, POB 7495, Van Nuys, CA 91409**. I love stuff like this! It's done on a shoe string but professional, and therein lies the charm, aside from it being a DIY venture that deserves respect. There's also a soundtrack CD in stores.... *Blackout: Electronic Bands Drain Long Island's Power Resources* just came out on None of the Above, with tracks by Controlled Bleeding, Dystopia One (it's the "Steve Buscemi" track) Nefarious, Deep Fried Clams, (vaginal) cleansing ritual, and others. Best of all, it's very diverse, and at points even (holy shit!) innovative.

Guess that's all for now. Buy from our advertisers, write to the bands, and get involved. See ya soon...

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Columns

MODEL CITIZEN

GREG GROOVY

Say You Love Satin! And Other Choice Fabrics

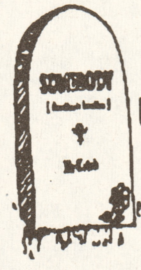
Hey folks! White Trash America is always an interesting place to look for inspiration. I mean, these kooks can't get anything right. These are the lame-os who blame the blacks and immigrants for sucking up all of our welfare funds. Meanwhile Cousin Billybob has been livin' on the dole since the defense industry went kaput. The closest thing to a steady job the fucker has had ever since is bangin' all the no tooth biddies that he picks up at the Saturday Night Figure 8 demolition derby. That's only one of the many problems facing White Trash America.

Where should I start? Well, cults for instance, are as good as any place to begin. Ever since Hollywood has become infatuated with the topic of Satan in their films, ala those B grade drive-in movies, there has been an increase in the popularity of Satan nation wide. [Note: Of course I haven't done any research on this. Afterall, this is satire folks!] However, what their practitioners are following isn't the real deal; it's more like a Roger Corman interpretation. So what we end up with are B-grade Satanists. The type of bastards that Scooby Dum would be able to sniff out without the use of any of Cousin Scooby's motivational snacks!

A good sign of these dummy cults -- and I'm sure you've seen examples of this for yourselves -- is their blatant screw ups. Whenever a crime scene of alleged "occult" activity gets televised on the evening news, there is always some really awful looking graffiti and something like "Satin Lives!" scribbled on the walls. The news reporter goes on and tries his darndest to sound serious about what he's reporting. Satanism on the rise? I don't think so. Illiteracy? Yes!

There are other hints as well. Anarchy symbols plastered alongside witch's pentagrams. Hmm, whatever happened to that anarchist belief of "no gods no masters"? Satanism has more commonalities with capitalism then anarchism, so real believers of the unpure would be likely to tag $$$$ wherever they go! However, since illiterate folk don't read they would never pick up on shit like that.

Even more interesting than the satanists are the bible thumpers who react to all their moves. It's like an idiot game of checkers. I'd wish I could make a comparison to chess, but they're too fuckin' dumb. Then I'd have to worry about insulting the intelligence of the Wednesday Night Mongoloid Chess Club that meets over at the local VFW. Anyway, the bible thumpers start doctoring up their own media (*700 Club*) and start interviewing fellow thumpers disguised as Marilyn Manson fans. They believe their interpretation of the bible as the only road to salvation, but -- seriously folks -- is a religion that presents their mideastern born messiah as a milk white honky any closer to the truth? Any closer than that guy who tried to convince Re-Run to worship a head of lettuce named Ralph? Do you smell a fraud? Will a Scooby Snack fix your senses?

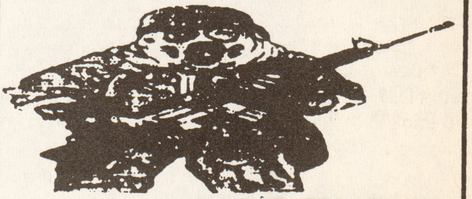


Six Feet UnderGround

Jim Peri

So me and Ben Knight are at K-Mart representing... Ben buys an imitation Filofax and there we are, walkin' through the subway exit and I grab it, pen in hand, I'll be the first up in your address book. And lookee me, I fill out all six of the phone spots and even run out of room on number 7. Never seen that before. I've got the home phone, home fax, office phone, office fax. I've got the phantom voice mail, beeper with voice mail and now I've got a motherfuckin' cell phone. A fucking cell phone. Mark of the devil sittin' right here in my pocket. Used to be a tie, now it's a cell phone. A year ago I sat behind my register and talked about killing those assholes walking down the aisles with their low-tech pieces of analog crap in hand, held to ear, red meat in the teeth of those fat-lipped mouths yelling orders at personal assistants on the other end of their staticky, fading in-fading out voices. Fuck that, baby, hi-speed fast lane up front in the lead do not pass go without that parrot givin' you digitized directions the whole way there home and out for a spin past your ex's rear window. I'm with it, in it, on it, all the way, 22 hour days, business account at that bank who won't hire union, I'm on the phone with LA, London, Berlin. Are business hours over in Senegal? I'm on it. Just past dawn and I'm leaving voice mails for lazy bastards who won't even click snooze on elvis&elliot for another two hours. And you wanna talk about fashion -- sponsored, there it is. You name, I'm in it. I got more shoes than Imelda and jackets just keep on raining down from the heavens. Punk Rock, used to puncture paper clips into the flesh of my too-long, too-ratty, too-many-long-afternoons-in-shallow-puddles pants cuz I couldn't hold onto safety pins -- needed those to taper the sides of my suddenly too-large boxers, Nutraments ain't always in stock and ain't that a kick in the ass? Yeah, fuck it, now I'm on it. Now I'm catered. My wallet's all platinum and gold. Zero to five thousand in 4.0 and yeah here's another fine mess I've found myself in. Used to wonder when I'd get up and now I can't wait to fall down. Neither can you, eh? A little bit early for all this, don't you think -- but they say the 80s are back and who am I to prove them wrong? Haven't paid my rent this month, but hey, it's all good, get my twenty minutes on the train, and maybe all that much hasn't really changed at all. Just like that Poison song and, like I said, the 80s are back anyway so why point fingers? Joe Linsner once said you can't beat the dragon but you can trick it, masquerade as just another scale on the hide. And what's the fucking difference anyway. Yeah, that's the rub. Keep your eyes on the details, I'm just doing what I said I would exactly how I said I would. An unlikely duo these days, wouldn't you say? And thanks for taking the moment with me, it's always nice to see you when I'm feeling slightly battle fatigued, which is more and more often the case. Yeah, I'm on it, right up in there. Choose your weapon carefully, cuz I've got two more calls left in this thing, fastest draw in NY and don't you worry, I'm saving the last shot for me.

ELECTRO-SHOCK!



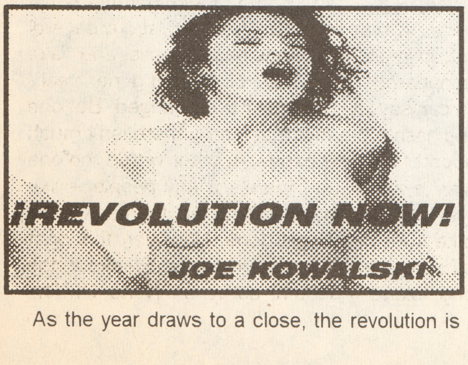
BAZ TURD

It's been two years since I started writing "Electro-Shock," my column that revolved around a fledgling Long Island Electronic/Industrial scene. In that time, I've reported about several local up-in-coming bands that still exist and have disappeared. Clubs have come and gone. Yeah, you can say lots of things have changed. But one thing hasn't: the fact that locally there isn't much support for these bands. In other words, no one gives a shit. Sure, there's a few people -- like myself -- that have exhausted themselves to make sure things get done. However, this past Halloween really opened my eyes. *Blackout*, the Long Island Industrial comp on None Of The

Above Music, had a listening party at Detour (in Floral Park). I helped arrange this with Brett (NOTA) and Mike, Detour's head promoter. However, like any CD release, there were delays. In this case a big one. The manufacturer Brett had been dealing with "lost" the master DAT, and had no record of any transaction. Unbeknownst to Brett, the rep whom he had been dealing with was fired during that very same day. When Brett had returned from a two week vacation, this became news to us. *Blackout* was again set back a few weeks past the release party. The bands were immediately informed and new arrangements were made with Mike from Detour. To salvage things, the new plan for the party was to play the *Blackout* (on cassette) in it's entirety "towards the beginning" of that night. Simple, easy and painless.

On that rainy Nov. 1 evening, a majority of the bands showed up, looking rather upset but trying to hide it, including myself. One of the alternate DJs kicked off the set with some Scar Tissue and other Industrial-esque staples, making most of us feel a bit at home in this electronic no-man's land. Into the night, I approach the promoter, "Hey Mike, when is the DJ gonna play *Blackout*?" He quipped, "The DJ is gonna play a few of the dance tracks integrated in his set so no one is scared off." Hmmm.... Later, I was approached by other band members and asked the same question which was directed again at Mike. When I left the club, hours later, I only tallied up about three-and-a-half "Blackout" songs out of 15. Brett was even woken up by one disgruntled band member at approx. 3AM, yelling over the payphone, "They're still not playing it!" Thank you Mike for being so fuckin' supportive. Thanks for returning any of Brett's phone calls after the fact to answer our questions. Thanks for nothing.

As an extra added bonus, there's some gossip! Can you give me a Marv Albert, "Yes?" Apparently, Mike (Detour) has been telling people that Brett fucked up the party because it was suppose to happen "before the club opened. I had food there!" As a side the note, I wouldn't touch that tray of "lasagna" even if you paid me. It looked like macaroni and ketchup. One person took it upon themselves to email Brett a nasty message about this saying that he's "hurting the scene because he didn't play *Blackout* at Detour." Hey asshole, is Brett a DJ? Oh yeah, there's a few Hardcore kids who think Brett isn't "keepin it real" because he's putting out "Techno albums." Oh boy. That's a harsh one. I hope that this column sets the story straight. And with that, say goodbye to my column and to "Baz Turd." It's my turn to utilize my time in a more constructive manner rather than wasting it on a bunch of leeches who don't fucking appreciate it. Adios motherfuckers!



!REVOLUTION NOW!

JOE KOWALSKI

As the year draws to a close, the revolution is about to blow into full swing, MUTHAFUGGA!!! I knew my carefully worded "classified" (yeah, at least this time I didn't have to shell out mucho dinero to some lame half assed "media" publication that's totally clueless when it comes to music, among other things) would bring me the goods. Okay, maybe the response wasn't overwhelming, but I did happen upon these two young hipsters who definitely know where I'm coming from and most importantly, THEY DIG THE FUCKIN' SONICS!!!!!!!!!!! Such coolness defines them as royalty and grants them an instant audition, but I'm still open to talking to other people about kickin' out the jams so don't you fret, Gaston. Once again, dial (516)243-5669 if ya wanna start the most exciting garage band on this fuckin' Earth. Or stay confused and wallow with the other worthless cretins....

LONG ISLAND LEWDNESS: When the "unofficial" *UTV* party took place this past October at Dr. Shay's in Lindenhurst, I really didn't expect too much: the usual "hey, long time no see" reunion style crappola, a bunch o' bands that I pretend to like but in reality induce sleep more effectively than a bottle of Seconal and of course the obligatory drinking, smoking , random abuse and occasional thrashing of the quasi-alternative weenie element in attendance. Sure, most of this still took place once again, only this time there was a big, and I mean BIG surprise - THE TWO MAN ADVANTAGE!!! Mutated hockey playing wrestlers hell bent on wanton debauchery and the salvation of degenerate punk Rock-N-Roll!!! I FUCKING LOVED IT!!! The place went totally fucking apeshit as brother Spag and his traveling circus side show ripped through a chainsaw set of destruction ala The Dwarves, The Fuckers and Yokozuna (he's a fuckin' wrestler, jackass) all rolled into one huge slimy spitball, baby. I've got one beef here, though: The next time you bring a birthday cake to a show, THROW IT AT THE FUCKING AUDIENCE, DAMN IT!!!!! Anyway, I hear they're currently recording in a high school gymnasium(!!!) as of this writing and I can't wait to hear the carnage, kiddies!!! Stay tuned...

Well folks, it's about that time to wrap up another fine installment of !REVOLUTION NOW!, aka "The only column that matters". By the way, I've been using the word FUCK a lot, haven't I???? I tend to do that when things start to get more exciting, so if you don't like it, think it's a low brow white trash thing to do and feel it's unnecessary I have just one thing to say to you - GO FUCK YOURSELF, YOU PURITANICAL POLITICALLY CORRECT SELF-RIGHTEOUS ASSHOLE!!!!! FUCKFUCKFUCKFUCKFUCKFUCKFUCKFUCK FUCKFUCKFUCKFUCKFUCKFUCKFUCK!!!!!!!! !!!!!!!! !! See ya later boys 'n' girls, and may the Shaolin force be with you.... Next issue: Oh no, another fucking Long Island band contest???? (puking noise) BLUGGGGGGGH!!!!

BREAKBEAT 101

by Rowan-Morrison

The Techno market is inundated with a lot of different styles, or more accurately, the Techno market has only a few styles with a lot of different catch phrases. This column is geared toward covering the harder edge of the "Electronica" spectrum. That's right, no mind-numbing chill out, bore-Drum & Bass, or Ambient shit.

The first target on my breakbeat firing range is Supersonic with their *Wall to Wall Moustache* CD. It's no surprise that this disc is on a major label, because it reeks of being a Chemical Bro-inspired cash cow. Although they adhere to a familiar blueprint, the formula works. Hip hop vocal samples are effectively looped, funky breaks are a plenty, and the beats hits harder than a boxer on crack. Supersonic's lack of identity might make them tough to pick out of a line-up, but the guards will be too busy dancing to notice. (China/Sire)

Up next is *Coast To Coast Volume 2*, a "progressive breakbeat fusion" compilation, diligently blended by DJ Hardware. For the last half-decade, DJ Hardware (aka Todd Greenhouse) has been manipulating the wheels of steel down in Florida, with this beat-bloated offering as a job-winning portfolio. Hardware mixes things up, going from House to Rap to Techno, but always maintaining a hard groove, even without an Astralwerks-evoking edge. (ESP-SUN/Roadrunner)

Living up to their moniker, Eat Static sculpts static and other frequencies to create a hybrid of gloomy trance and Boba Fett-styled funky-beats on their *Science of the Gods* CD. If the *X-Files* ever did an episode with an alien disco, this is the kind of ominous sci-fi riddled rhythms they'd be spinning. (Planet Dog/Mammoth) This column wouldn't be complete without a new offering from Astralwerks, the label that brought us the bombastic beats of the Chemmies, Fatboy Slim and Fluke. Source Direct enters the fray with *Controlled Developments*, a six song beat-driven soundtrack for a tension-building scene in a troglodyte-infested, post-apocalyptic sewer. Like Supersonic and Eat Static, Source Direct is a UK duo, but with a heftier lean on the Bass & Drum sound. Fortunately, they baste their beats in a creative array of sinister soundscapes, making this a darker- - and more original -- take on an otherwise tedious trend. (Astralwerks) Falling in line behind the retro revival is David Holmes and his *Let's Get Killed* CD. Press play and you'll be transported into a lounge pad, tripping out on hallucinogens, and bobbing along to Holmes' concoction of old school keyboard sounds and space-age samples. Conversely, the Austin Power mood is occasionally disrupted by grim vocal samples interspersed into the mix. In any case, the track that will land on radio charts is the aptly titled "Radio 7", which is a cool interpretation of the James Bond theme. It's an engaging cut, but it doesn't pack the punch of Moby's rendition. (Go Beat/1500)

Closing thought: Outlaw vocoders and clogs.

THE COLUMN *TALES OF LUST AND WOE*, BY GREG ROSS, DOESN'T APPEAR IN THIS ISSUE DUE TO GREG GETTIN' HITCHED.

CONGRATULATIONS!

ANTI-FLAG

BY SPAG

I've been saying for a while that I was done doing interviews and that they were a waste of my time. Until I listened to the Anti-Flag CD titled ***Die For Your Government*** *on New Red Archives. I really liked this record a lot and I wrote a review ranting about how good it was. A few weeks after the issue came out Chick from NRA thanked me for the review with a letter and a phone call. I figured because she was nice enuff to bother with me I'd do an interview (hey don't get any ideas; if your band gets a good review you're lucky, and don't call* ***me*** *for an interview, 'cause I'm done for a while). The truth is because I liked the record so much I figured it would be cool if I got a chance to talk to Justin about the politics behind the lyrics and help myself understand what was the story behind this incredible Punk band from Pittsburgh. I also figured I fuck with him a little bit since I drink, and the part about MTV is bullshit, just so you all know. I went to Boston to see Anti-Flag at the Rat with Down By Law, but I missed the show 'cause it started at 4PM and we got there at 8PM. Sorry Justin, we were so late I couldn't even find you. Enjoy and watch for a shitload of new things including a split 7" and a split 12" picture disk.* ***-Spag***

Under the Volcano: Let's start with the basics. Names and instruments played?

Justin Sane: I'm Justin Sane, I'm 19 and I play guitar and sing. The other members of the band (none present for this interview) are: Jamie Cock, 19 who plays bass and sings back ups... Chris Gimmie, 19 who plays guitar and sings back ups...Pat Thetic, 19 who plays drums.

UTV: Why and when did you decide to jump from a trio to a four piece?

Justin Sane: Well when Andy quit we enlisted a few friends to play bass temporarily while we searched for a replacement. We finally found Chris Gimmie who was actually a guitarist, but willing to play bass, which he did for a time. But eventually he was really missing guitar and didn't want to play bass anymore, and we loved having Chris in the band so we didn't want to let him go, so we moved him to second guitar and found ourselves a new bassplayer... and that of course turned out to be Cock.

UTV: There have been other line-up changes. What happened to Andy Flag?

Justin Sane: Andy decided to quit A-F and now he is pursuing some other things.

UTV: Being that the new bass player, Jamie Cock, is from Canada, has this made it harder for the band to tour, record or even practice? How do you make it work?

Justin Sane: Well Cock hasn't been in the band for very long so we haven't had to tackle most of these problems yet. She joined only a month or so before we went on tour with the UK Subs for their 20th year anniversary tour, and basically what we did for that was have her come to Pittsburgh a few weeks early, and then we practiced for the tour and then hit the road. That tour was over three months long (that was time with and without the Subs) so after the tour we took a long break where she went back to Canada for the rest of the summer. We played our first show since tour about a month ago and basically she just came down two weeks before the show and we started to practice again. She's been here ever since and we're practicing and working on new stuff and preparing to tour again this time with Down By Law for a short four week tour of the east coast. After that tour she's basically going to have to move to Pittsburgh or I guess we'll be looking for a new bass player because we don't plan on taking any breaks again for a very long time.

UTV: How did you hook up with dbs, the Canadian band, for the split record on Nefer Records?

Justin Sane: We played with dbs at 924 Gilman St. in Berkeley and that's how we met. They were really cool and we decided to tour together and do a split CD for the tour. (The tour was about two months long in US and Canada). Neither dbs or A-F is working with Nefer these days so A-F has decided to repress our songs from that CD on our own label which we'll call "A-F Records". The CD will be called *Born to Die* and will feature our songs off the dbs split plus a few live tracks. It should be out before the new year. We would have loved to put the dbs songs on it as well because we really love them but they're stuck in a contract dispute with Nefer so we couldn't.

UTV: Do Hardcore Straight Edge kids like Anti-Flag? I know you talk about "the drug free youth," but do you feel sXe kids are getting past your "drunk punk" appearance and sound?

Justin Sane: I hope so. Punk and HC are about a lot more to me than a look. I know there are some

Hardcore kids who relate to us and like us but I don't know how many. A-F is definitely getting a lot of influence from bands in the Hardcore Emo scene these days, so I wonder if that will make us more accessible to those kids? I hope it will, because I think each group of kids is really striving for a lot the same things and I'd rather look for our similarities over our differences.

UTV: "Summer Squatter Go Home" is the fuckin' funniest song. I find myself humming that song while walkin' down St. Marks during July. What made you write a song about these rich ass losers? (Here's a good time to rip on some posers).

Justin Sane: Well, that was a song idea that Pat had originally because one time while we were in New York some kids we know who have a squat were complaining about the rich kids (from the suburbs AND city!) who squat for the summer to be cool. Then we began to notice that happening in a lot of places, and then one night at a show in Pittsburgh one of those "cool" drunk punk summer squatters bashed me in the back of the head while I was watching a band play. As I understand it that's when the song began to take shape. (By the way, my head was fine.)

UTV: Do you find a lot of summer squatters coming to your shows and either just ignoring that song.....or maybe even giving you shit for it? Do they even know the song is about them?

Justin Sane: I think most of them don't have a fucking clue that the song is about them, even when before we play it I tell them what the song is about and that it's for them. This isn't an attack on people who drink, but most of the time those kids are so fucked up that they don't have a fucking clue what is going on.

UTV: Who is Davey? Is he a real person, or a fictional character representing the majority of the MTV punks going to shows?

Justin Sane: We got the name Davey from that religious show *Davey and Goliath*. You know, the one they do with clay figures and it has that stupid dog!? We were just thinking, "What is the DUMBEST sounding name we could pick?", and we came up with that! Tee-hee! As far as who the song is about, it isn't necessarily about MTV punks because if an MTV punk wants to come to a show and doesn't act like an asshole who am I to say, "Get the fuck out"? It's just a song about people who fuck shit up for no other purpose other than to be cool, and the way I see it that can be "scenesters" and "non-scenesters" alike!

UTV: I saw you on MTV ... Rancid was talkin' about up coming Punk bands and they showed a live clip of your performance. How does that make you feel?

Justin Sane: Really?!?!? Are you serious or is that a joke? If it's serious I sure didn't know about it but it's flattering that Rancid thinks we're any good. Honestly, I think this... MTV? No MTV? Who the fuck cares!?!?! It's such an old subject to me these days. I went to see Billy Bragg two nights ago and he said something that I think has a lot of merit, which was basically that a lot of people have accused him for selling out over the years because he's worked with a variety of different groups outside of the underground, but he would rather concentrate on one thing he and a different group of people agree on vs. concentrating on the ten things they don't agree on. I feel the same way. I'm not saying I'm going to run out and sign up for MTV tomorrow, I'm just saying that I'd rather look at the positives more than the negatives these days. Of course that argument is riddled with problems especially because I'm not going to work with certain people EVER!! For instance, I'd NEVER work with a racist group on ANYTHING! So I know that answer has flaws but I think Rancid is trying to do good things whether anyone else sees it or not.

UTV: How was the tour with the UK Subs?

Justin Sane: Tour with The UK Subs was great! They were totally cool guys and we became very good friends! I learned a lot from those old buggers! I could go on forever about that tour but I won't. I will say this though, on certain nights the Subs were the best live band I've EVER seen! (and I've seen TONS of bands!) Their set in LA was especially AMAZING! Some nights those guys were just untouchable!

UTV: Anti-Flag is a band with a very positive message, but a lot of the lyrical content has to do with negative aspects of the Punk scene, rather than just "preaching" a positive message like a lot of other sXe bands. Is this a conscious effort to write from a different perspective, or just the way the lyrics end up turning out?

Justin Sane: I think we just write things the way we see them and that's that. We're not claiming to be right all the time but it seems to me that a lot of kids can relate to the things we have to say and that's cool because it's nice to feel like we're not the only one's who feel a certain way. One thing that is a conscious effort is to try to be as positive as possible. Sure some of our songs are written based on negative subjects or we're negative about things that we see as harmful (such as fighting in wars) but even in those songs we're hoping to make a statement that will lead to a positive end (such as an end to warfare.)

UTV: Would you be pissed off if I told you I was a beer drinker? (I am and I'm proud).

Justin Sane: No. I don't drink and I have my own

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set of sXe ideals, but that's just it, they're MY Straight Edge ideals. You don't have to agree with me or live just like me for me to like you. If that were the case I wouldn't have any friends.

UTV: Do drunk punks piss you off? Do they go to Anti-Flag shows?

Justin Sane: Well sure they come to the shows and some times they do and some times they don't piss me off but it isn't because they're drunk punks. They piss me off when they act like assholes, as a matter of fact anyone who acts like an asshole pisses me off. But you don't have to be a drunk punk to act like an asshole do you? But I think it's pretty contrary to my belief of what Punk is to hate someone because they drink or don't drink.

UTV: Who do you think was a worse president, Reagan or Bush? Why? Is Clinton any different?

Justin Sane: I'm a little young to remember much of Reagan but I know enough to know that he's pure concentrated evil and that Alzheimer's disease couldn't have happened to a nicer guy. One thing Reagan did was pay off all of his weapons manufacturing pals by claiming that STAR WARS was essential to "nation defense" which we all know now is a bunch of shit! In the process Reagan cut tons of social programs to help the poor. Bush was no better and continued to be a tool of the capitalists. I especially think his "New World Order" was just an attempt to keep the money flowing to "defense" contractors by setting the US up as a country who wanted to provide humanitarian aid thru the military. (Remember Somalia?) Nationalism and all of that shit was a real tool of both Reagan and Bush too, especially Reagan! What a fucking fascist he was! Clinton? Well, he's obviously a complete scumbag as well, but at least he offers us poor wretches a few scrapes. It's not nearly enough of course and I think signing the welfare "reform" bill while setting aside 51% of the country's spending in his newly proposed Budget Bill says enough about old president Bill Clinton. He's a fucking tool!

UTV: Pick something you consider an important social problem, then discuss how you'd solve it.

Justin Sane: The distribution of wealth in this nation is completely immoral. There's no reason for poverty in a country as wealthy as the US. What would I do? I'd take the top 1% and put them up against the wall! THE END!

UTV: Do you get pissed off at kids who watch MTV and then come to your shows, or do you give them the chance to expand their punk-ness?

Justin Sane: I think these kids deserve a chance! Everyone came to Punk in one way or another. Some kids start going to shows because they think it's fun to dress up, and some kids go to shows because they think there's a change in society they can make thru self expression. The way I see it, it doesn't matter how you came to Punk as long as eventually you catch onto the idea that it's more than a music or a look. I think it's great that kids see Punk on MTV and then come to our shows if they can get something positive out of our shows. Maybe they'll decide it's not such a great idea to join the marines, or beat up queers, or join the KKK. That's what I hope these "MTV punks" will get out of seeing Punk on MTV. Of course, not all of them will get something meaningful out of it, but if only two do what the fuck? It's two more on the left that weren't there before. And punk scene elitism isn't something I want to be involved in.

UTV: Pittsburgh has some great bands like Aus Rotten and Submachine but all ages venues are limited. How do shows go on? Are there kids who try to find new places to play, or do the kids just say, "Someone else will do it"?

Justin Sane: Kids here are really good about putting on shows. There are some really cool basements and even a few clubs that have opened up to us. It all comes and goes in spurts though... one year they'll be four or five places to play and then the next year they'll be nowhere.

UTV: When do you plan on recording some new stuff? Any tour plans coming up?

Justin Sane: We plan on recording a ton of new stuff we have around the start of the new year. We'll be touring with Down By Law on the east coast for most of October. Nothing solid after that though because mostly we want to concentrate on getting ready to record.

UTV: In the future, what would you like to be able to list as your achievements within the context of the band, and as a person?

Justin Sane: Personally I'd like to be able to look back at A-F and feel like I did what I thought was best at the time to help make a positive change in the world. If I can do that I won't have any regrets. Personally, I just try to do the little things that help make the world a better place: I try to treat people like I'd want to be treated, recycle, I try to organize some benefit money for worthwhile causes thru the band and the label.

UTV: Anything in closing?

Justin Sane: Not really. Look for the dbs re-issue which will be called *Born to Die* and should be out in Nov. Also keep an eye out for a benefit CD A-F Records is getting together to help battered womyn shelters. Furthermore, ABC No Rio is trying to help raise money to save their space which I think is a worthwhile cause. I don't have their number handy, but I'll get it to you. THANKS A LOT!!! Take care.

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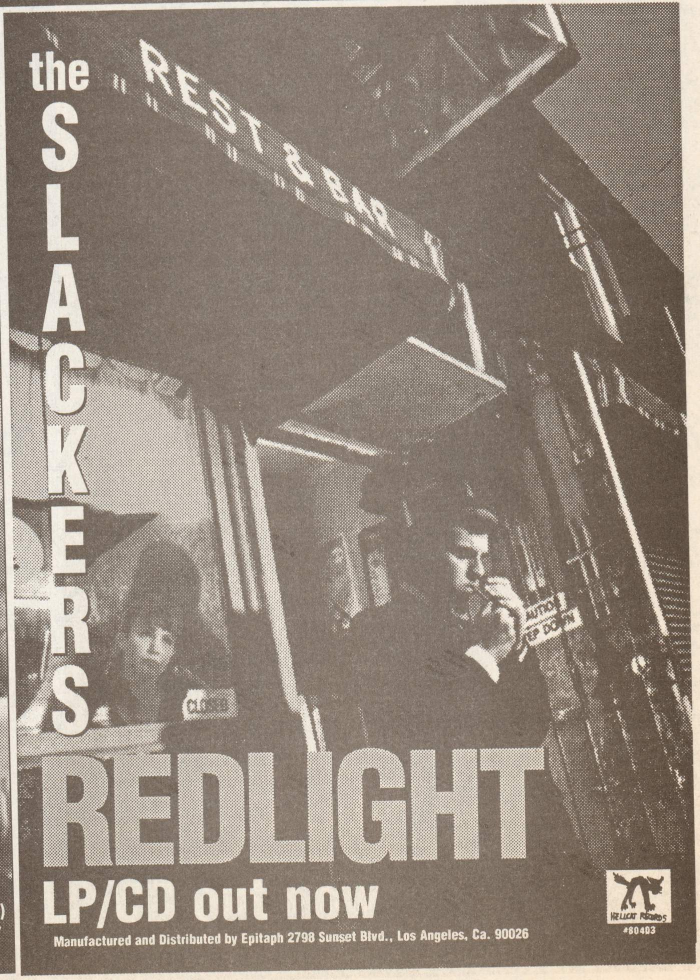

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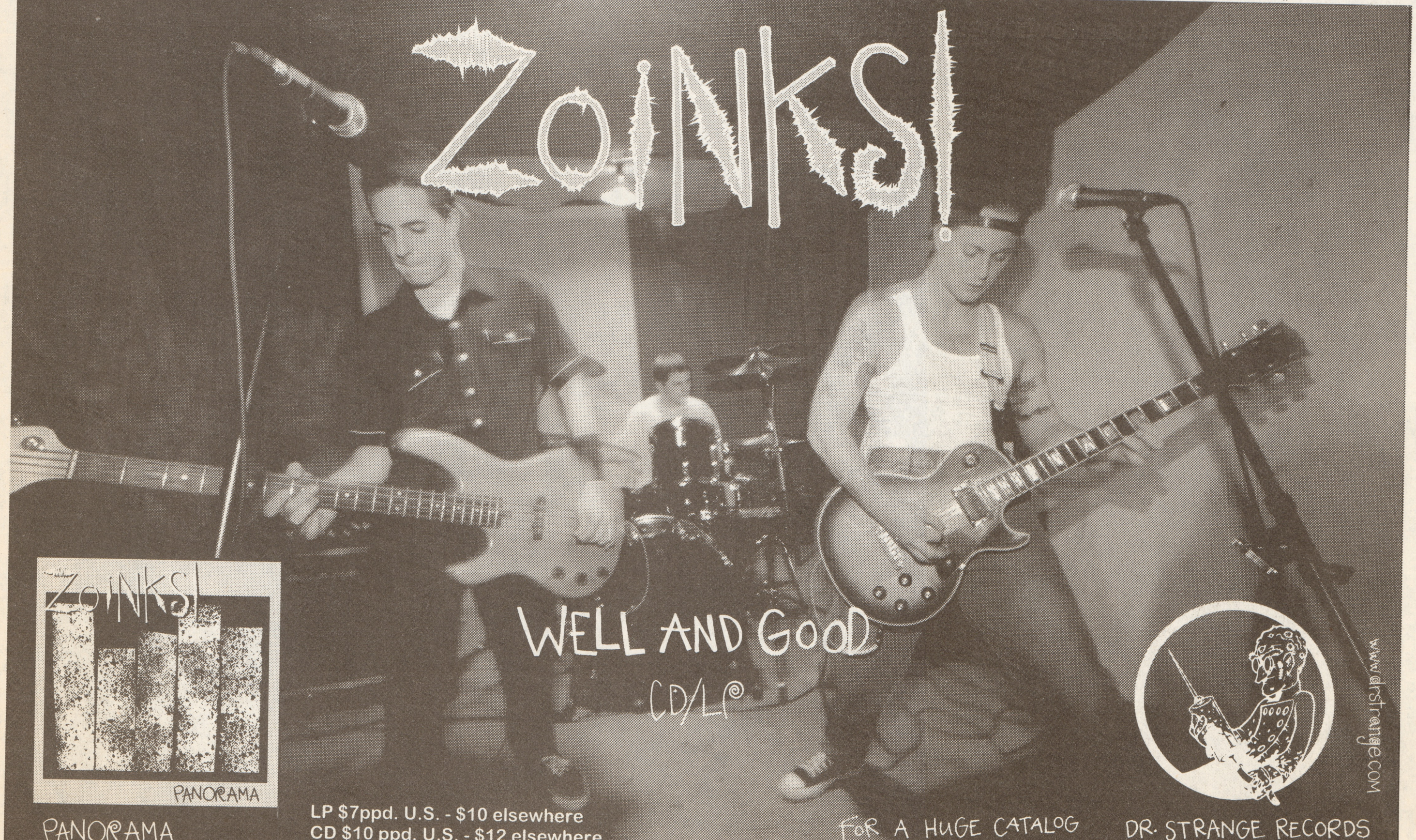

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EXIT RECORDS

BY RICH

The Long Island Hardcore scene owes a large debt to Artie Philie, who seems to have worked tirelessly the last few years. Dividing his time between being frontman for Milhouse, putting on Punk shows, and even helping get local records out, Artie has earned a lot of respect. Though we touch on his other activities, the major focus of this email interview is his involvement with Exit Records. ***-Rich***

Under the Volcano: When and how did Exit form?

Artie Philie: Exit was conceived around two years ago by the same people who founded WreckAge Records as an avenue for local Hardcore/ Punk music that did not necessarily fit in with the less conventional direction that the WreckAge label was beginning to take at that time. Artie Shepard (then of Bad Trip and Mind Over Matter) and I were brought on board to assist at this point. With Exit, a forum was provided for more straight-forward Hardcore (such as Tripface and Indecision) while giving WreckAge a free hand to branch out into somewhat uncharted territory with bands that were not so easily acceptable by the same people who had grown to regard it as the home of Punk/ HC bands like Mind Over Matter or Yuppicide. This was done with releases from Lamagna and Irony of Lightfoot on WreckAge, while Exit has been earning its merit badges with recent Hardcore records from Silent Majority and Motive.

UTV: What exactly are you responsibilities for Exit?

Artie Philie: Pavlos Ioanidis is the official label "owner," while as of now I am the equivalent of an A&R type of person, with some publicity and distribution duties for both WreckAge and Exit labels. I kind of act like the liaison between label and artist, even though Amber and Pavlos are very personable people and everyone knows each other on a friendly level. So I guess that makes me useless! Basically I amount to the "Jerry MacGuire" of Exit Records, if that helps you to visualize...

UTV: What role does Wreck-Age play in this label?

Artie Philie: Well, the only real difference between the two labels are the minor musical differences between the bands. Essentially the same attention is paid to both labels, so WreckAge is not really a "parent" company and Exit is not really a "subsidiary" except maybe in the technical sense. All of the bands on both labels pretty much share the same scene and have a common knowledge and even friendship with one another, so no one band is neglected because of which realm they wind up fitting into. WreckAge and Exit are pretty much equal siblings.

UTV: It seems that Exit releases primarily Long Island Hardcore bands, particularly those colored by Straight Edge. Would you consider this a true statement?

Artie Philie: That sounds accurate enough, although obviously not all of our bands are straight edge or even from Long Island, such as FTE for example, who are neither. These factors are not necessarily the deciding criteria for bands we choose to work with though, it's just worked out that way because that is the circle of friends that we have been operating within.

UTV: Why release this particular group of bands?

Artie Philie: The bands we have chosen to release were chosen because of the relationship they share with either us personally or with other bands on the label. Most of us are friends with each other, go to each other's shows or play together, share the same ideas and hang out together... this helps us to interact and cooperate effectively when it comes to creating records, since one of our goals is to promote a scene as a whole, and not just individual bands with nothing in common. In this way we try to create more of a family of bands rather than a typical record label "roster," and this makes it a more comfortable environment instead of a "boss vs. employee" relationship. A lot of other labels put out stuff strictly to sell, but we consider it a building process.

UTV: How immersed in the sXe ethic are you personally?

Artie Philie: I don't "X up" as often as I once did, but for me being straight goes a little deeper than that anyway. I suppose I am entrenched in the

OBSCENITY IN THE MILK

Artie gets bloody singing for Milhouse

SxE mode fairly deeply because of my personal unpleasant history with drugs and drug and alcohol abuse in my family. It's strictly personal though, and I have never been one to choose my friends based on what they do to themselves. Likewise, it has very little to do with what bands I enjoy. The best thing that a person can learn from SxE is, in my opinion, the ability to consider every aspect and consequence of one's actions and not be an unthinking, uncaring idiot. Drug free or not, I tend not to surround myself with assholes with no common sense. Well, actually, I **do** go to Suffolk Community College.

UTV: Particularly when you were just starting out -- and maybe even now -- did/do you encounter bias toward Long Island bands? How do you perceive the perception of markets outside LI?

Artie Philie: Up until the past couple of years I don't even think anyone outside of Long Island even knew about bands here, much less any "scene," with a few exceptions. It wasn't that long ago that Long Island bands pretty much relied on NYC shows for legitimacy on a large scale, and shows here with local bands were a hell of a lot smaller. NY as a whole has stigma as being strictly a haven for so-called "tough guy" Hardcore, so this tends to color people's perceptions of the music we put our name on. You have like five years of NYC's equally stagnant and violent scene to thank for that. For example, Indecision has been written off a few times by lay reviewers who mistake their candor for cliches and dismiss them as a meathead mosh band even though they are quite the opposite. As far as markets, LI is just beginning to be recognized by outsiders as a birthplace for a lot of talented Hardcore bands and not just an extension of the city. This is due in part to the increase of touring bands, big and small, who have been including LI on their itineraries over the past couple of years, and also to the fact that LI bands are finally beginning to see the rewards of getting their asses out on the road themselves. We are hopeful that eventually when people think of Exit and of LI, they will think of a family of intelligent Hardcore bands and put aside the tired "NYHC" stereotype.

UTV: Aside from LI, where do Exit releases sell the best? Any explanation for it?

Artie Philie: European success of earlier bands on WreckAge such as SFA and Yuppicide has made it easier for bands that we deal with presently to find receptive audiences there. Mainstream European assimilation of American culture, particularly Hardcore music (and particularly NYHC) doesn't hurt either! There is also a growing scene with a mindset similar to the one that we have been documenting on LI in the northwestern US that shows promise and has been receiving our releases well. Basically, the more our bands tour, the more people in the cities they play in buy their records. Touring is a major factor in the success of any Punk Rock/ Hardcore band and, in turn, their record label.

UTV: On an average, how many copies does a band on Exit sell?

Artie Philie: Well first of all, any record label that tells you how much they are selling is going to be exaggerating their figures to varying degrees, so it would be pointless to say anything else but that sales seem to be continually on the rise. Nothing has been a "dud," and even if something were we would not mind too much since we stand behind our bands based on our love for their music, regardless of sales. Also, bands that sell more than other bands on Exit do not at all receive any more or better attention than any other. We are selling fully enough records from each release to cover any necessary recording/mastering budgets, any packaging (with which we like to be lavish), any promotion including posters and advertising in zines, send out many promos, and to make sure our bands on the road are always supplied with merchandise. So we do OK as far as sales, but neither us nor any of the bands are buying any Pacific islands just yet.

UTV: You're involved with this label, promote large Punk shows, and scream for Milhouse; you've also recently gotten married. Does marriage slow you down?

Artie Philie: Actually Cynthia helps out with everything to an extent, having been a very active member of the Common Ground Collective back when we used to do a lot more stuff. She knows what's up, its not like she's some stupid housewife! Marriage really only "slows me down" when I try to pick up girls, but I suppose that's to be expected.

UTV: What motivates you to work as hard as you do?

Artie Philie: My crack habit... no wait, my Henry Rollins motivational video.... or is it just a lack of anything better to do? Yeah that's gotta be it. I mean, if I didn't do all this stuff I would just be some poor bored schmuck who watches MTV's

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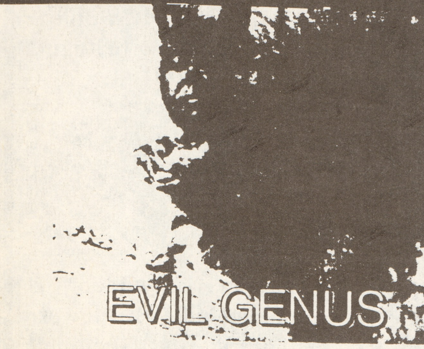

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The Real World and thinks about what kind of tie that I'm going to wear to work tomorrow. And anyway, I don't really work that hard. I have lots of slave-wage Mexicans answering my phones and writing Milhouse lyrics for me. It's true, I run a sweatshop in Lindenhurst at the vacant PWAC warehouse. Cablevision doesn't seem to mind at all.

UTV: What are some of the joys and frustrations of running a label?

Artie Philie: It feels damned good to be responsible for putting out records from some of my favorite bands comprised of some of my best friends that might otherwise go unnoticed. Since bands like Motive or Silent Majority do not fit into a certain category, have X's on either side of their name, or come with a catchy slogan, a lot of people might overlook them in favor of dumbed-down HC that is easier to digest. So facilitating sincere, talented and intelligent bands from within the HC scene that I am a part of is infinitely rewarding. I like to think that ours are the kinds of bands who **affect** the scene rather than only exist inside of it, sucking from it like a leech would. Frustration occurs on the rare occasions when these releases are ignored or not fully appreciated. Frustration REALLY occurs when people instead find relevance in any of the crap put out by certain other so-called "Hardcore" labels whose stuff is basically just rhetoric that uses cheap, silly cliches to sell "product" instead of music, ideas, and art. To me, originality is often sacrificed by these opportunists in order to make room for easily marketable crap like "old school," "new school," "youth crew," etcetera. The worst part is, they couldn't get away with it if people didn't eat it up!

UTV: When is the next Milhouse record coming out? How will it compare to the last?

Artie Philie: Well, the last Milhouse 7" (*Modern Problems...*) is really a record that I was never happy with. It's poorly recorded and the music is slower than a quadriplegic golf game. Besides that, the vocals on that record were sung by Popeye with Alzheimer's. So if anything, this record (called *Obscenity in the Milk*) certainly does not suck as bad as our last one. I actually think it kicks a little bit of ass, to tell the truth. You can understand a few of the lyrics this time. It's more of a cohesive 28 minutes of music instead of a bunch of songs thrown together on a record with our name on it. I suppose it will be out by the time this interview is!

UTV: One of the rumors that seems to follow you around is that you've literally sold your soul to the devil. Is this merely an extrapolation upon an interest in Crowley, or something bigger? In the event you **have** sold your soul, does The Dark Lord fulfill his obligations?

Artie Philie: I have only a peripheral interest in Crowley at best. As a "Church of Satan" Satanist, I find myself attracted to LaVeyan doctrine as a whole, but I do read some Cavendish and other miscellaneous esoterica for amusement. People seem to find this intriguing but I don't aim to impress anyone with it really. Besides, I think I would earn more from selling my sperm than selling my soul. Who needs my soul? It's not doing me any good!

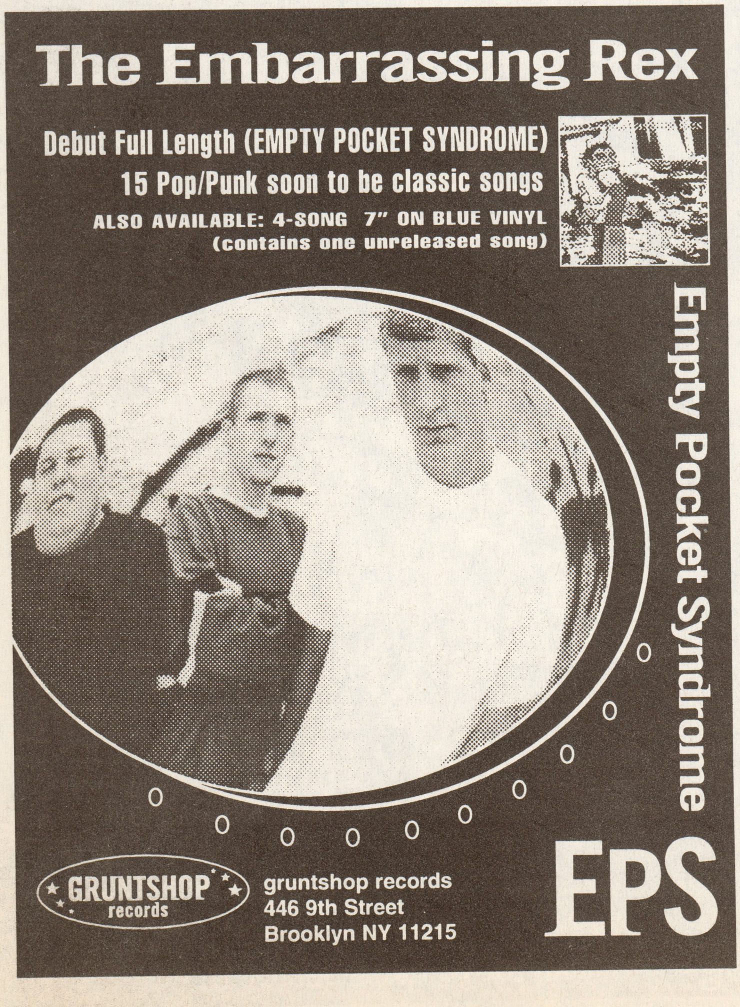
UTV: What can we expect in the future from Exit?

Artie Philie: The Sons of Abraham LP entitled *Termites in His Smile* will be out by the time anyone reads this, which is a must for anyone who needs a lot of Metal in their Hardcore diet. Fans of Earth Crisis will take a shine to this CD, but will be dismayed to discover that the singer resembles a heavier, jewish Willie Nelson. Also about a month later the Motive album will see daylight, and I can't praise this band enough. They have the most well written lyrics out of any Hardcore band I have known of in many years, no lie. I think their record does a great job of capturing their live performance, which most people around here know is pure chaos. After that, Silent Majority, Sons, and Motive will be touring this winter and Indecision will be recording for something and then touring some more too. We plan to keep VERY busy.

UTV: Anything in closing?

Artie Philie: As cheesy as it sounds, Hardcore is what you make of it, not just a T-shirt catch phrase or sing along chorus. Support bands that have something to say and that don't just put on a dog and pony show for the crowd. Just because a lot of morons have made their presence known in the scene of late doesn't mean that there is nothing valid in there. You just have to look harder.

Exit can be reached at **POB 263, New York, NY 10012**, or you can write to me at **POB 184, Babylon, NY 11702 (e-mail me at MyWar666@aol.com)** ☺



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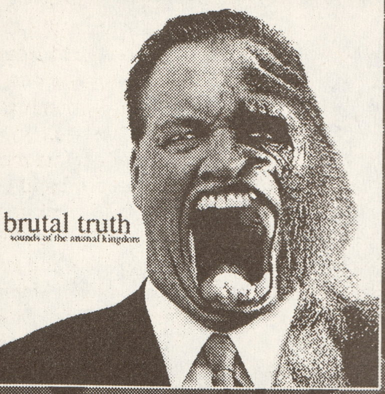

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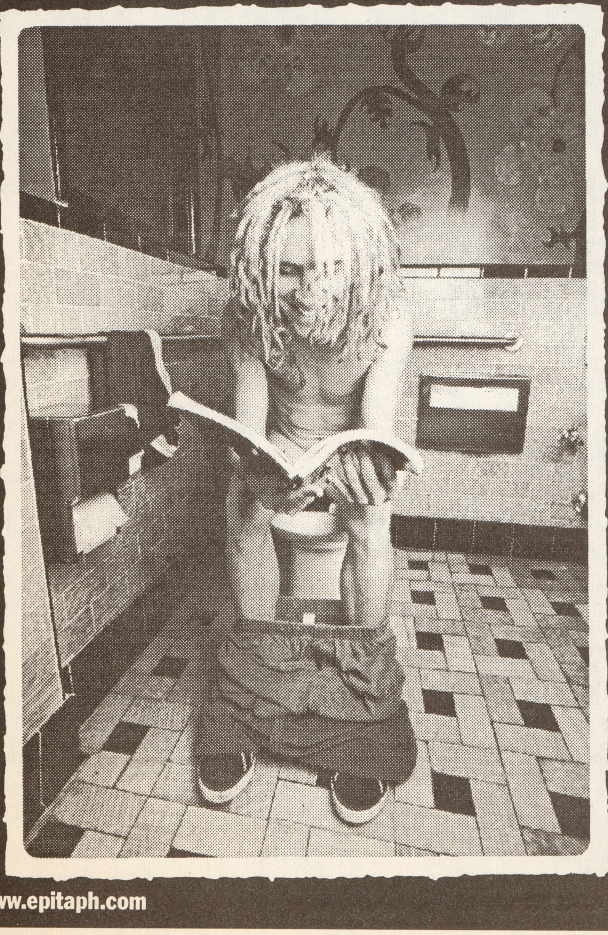

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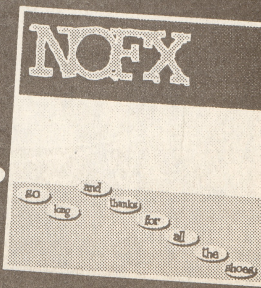

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JEFF AND AARON OF

THE JUDAS ISCARIOT

Another reason to think that Rich Black is a dork.......Sometimes I feel it a conflict of interest to feature bands that contain members of the staff or people I just know too well, but then, isn't acknowledging genius -- say the word the way I mean it, letting it roll slowly off your tongue, inspiring awe the way it's supposed to when used sparingly; again, with me this time..."Geeeeenius" -- a duty and privilege? So it was with the case of Black Army Jacket and The Judas Iscariot. I know people in ***both*** *bands (hell, BAJ vocalist Rob Lawi even* ***writes*** *for us), some better than others, but, as stated before, duty calls. How to get around this self-imposed obstacle in my peewee brain? Have members of both bands interview each other, and show you, dear privileged reader, the result. Questions were exchanged via email, and presto! Interview!*

The Judas Iscariot displays frightening chops as they delve into chaotic, sometimes jazzy blasts of noise with titles like "An Atheist Says `G'Bless You'" or "Spaghetti Cured My Cancer." Their record packaging for labels like Denied A Custom or Mountain is both propaganda-as-art and philosophical discourse. This is rage for thinking people, and the band makes no apologies. Vocalist Rob from Black Army Jacket first poses questions to Jeff (bass), and Aaron (drums) of The Judas Iscariot. ***-Rich***

Rob: Is the name Judas Iscariot a(n) (anti) religious expression?

Jeff: First of all, before I answer this question, I have to state the Judas Iscariot is a collective of three individuals. We feel strongly that people realize this point. Although we are all individuals, and have our own (and sometimes vastly different) opinions on things, we want people reading this to know that this interview does NOT truly represent us as a band as a whole. Only Aaron and myself are taking part in this interview. Rich, the other member of the triumvirate, for his own personal reasons has chosen to abstain from this interview. Therefore, the answers given in this interview are strictly answers given from Jeff and Aaron's eyes (who happen to be 2/3rds of the Judas Iscariot) and not the Judas Iscariot as a whole. I know this may seem to be pretty trivial to some, as plenty of bands to interviews with the whole band there, but for us this is an important point to be made.

OK, as for the question. Rich is the one who suggested the name, so I cannot speak for him as to what instigated the thought to name the band that. For me, personally, I don't see it as being religious or anti-religious. Judas Iscariot was a biblical character who was a disciple and close friend of Jesus Christ. He sold him out to the Romans for 30 pieces of silver. As a result of this betrayal, Jesus was "caught" by the Romans, and we all know the end of that story. From a religious point of view, Judas isn't too popular a guy. But, taking a step back from all of this, and looking a little bit deeper into that situation, Jesus was an "idol" if his time among many, he had his disciples and his followers. Judas betrayed this, betrayed the "idol" whom he had followed. "Kill your idols"?? Overcome by guilt, Judas hung himself, he died before Christ did, actually. He is a symbol of betrayal and, in a way, salvation. Plus, it offends some people, which is always tons of fun.

Aaron: The name, The Judas Iscariot has, for me, several implicit and explicit meanings. The name conjures up images of betrayal and moral depravity. However, this is not the context in which I determine the meaning. It is neither an anti-religious or pro-religious statement. On one level, it can be taken to symbolize the levels to which man will sink for material gain. On another level it can symbolize the impulse to revolt, to betray the common cause. At whichever level you view the name, it is historically pregnant with provocative notions.

Rob: Why no guitarist and what do people make of that? Also, what gave Rich the idea to use the horn what other ways may that (and other instruments) be used in the future?

Jeff: Why NOT no guitarist?? Had the band formed like most bands do, we probably would have had a guitarist. The band formed by mistake. Rich and I were another band together that some people reading this may have heard of, Jody Crutch. Aaron (who I was in another band with at the time, Quarters) was at a Jody Crutch practice. During a break, the other members of the Crutch went to get something to eat, the three of us jammed, just on bass, drums, and vocals. We had something special, and we knew it (well, Rich knew it the most back then, but that's another story)...that was how it happened, so that's why it happened. It's funny, because it's not really something I think too much about anymore. We've been together almost two years now...but when I overhear someone talking about us, inevitably, the fact that we have no guitarist makes its way into the conversation. I smile to myself, and my ego then grows exponentially. I'll then listen to an old Jawbreaker record and I'll come back down to earth. As for the trumpet, I don't really remember how it (him - his name is "Don") first entered into the sound. We're all influenced by Jazz, especially the free Jazz of the '50's and '60's, so trying to incorporate some of that probably had something to do with it. As for the future, Don is a full-blown member of the band, so only he can decide what Rich will do with him.

Aaron: The origination of the "no guitar thang" is simple. During the dissolution of Rich and Jeff's former band Jody Crutch, I attended what was to be one of their last (if not the last) practice. On a break, I got behind the drums and we began impromptu blasts of mayhem. There was actually a guitar present which was being manically manipulated by our friend Jen Mahler. (She lives far, far away). Rich had been asking me to start a band for quite some time. The chemistry with the three of us just proved to be too good to add an additional personality. Jeff began experimenting with how to develop a bonecrushing sound and we decided that a guitar was not necessary. As far as the horn goes, we are all very big fans of Jazz, particularly the New Music. The more we all listened to it, the more it began to influence us musically. Jazz has completely changed my approach to the drums. Rich was able to acquire a horn, and we took the same improvisational approach that we had playing our other stuff. We have considered other instruments. Shorty is another instrument. (Shorty is a manifestation of implicate order, a radio that transmits sounds from the Beyond. It simply is). I have a clarinet, but I keep trying to think of ways to play that and the drums at the same time.

Rob: Does The Judas Iscariot have specific political, scientific, or theological stances that you want to make known?

Jeff: From a lyrical point of view, I can't really answer that question. That is Rich's department, and, obviously he's not here to answer that directly. I think we do, but every member of the band has different political, scientific, and theological stances. I have certain beliefs that are "political," but I don't know that I can easily describe them. I consider myself pretty liberal, but, inevitably, I'm sure I have beliefs that some would consider "conservative." I refuse to put myself in a box like that. I am a student of mathematics, and I very much believe that the universe behaves according to natural forces which we attempt to describe through mathematics, physics, chemistry, biology, geology, etc. Maybe science cannot explain everything at this time, but that does not mean that, ideally, it could not. I will certainly believe the "truth" of the universe (whatever that means...that's a novel unto itself) can better be described through natural and scientific means than through super-natural ones. But that's just me.

Aaron: Personally, my "stances" (what an ineffectual word) I prefer to mystify, rather than make known. I believe that The Judas Iscariot is a very clever political entity. You would be hard pressed to find overt political, theological, or scientific agendas being pushed in our material. There is always an element of caution in our presentation. The views are there, but they must be discerned -- I don't feel that we wave banners, but provoke thought from as many angles as possible.

Rob: Do you think that playing much such as you do brings negative or positive reaction? Same question regarding lyrics.

Jeff: That's tough to answer since there's no control device in the experiment. I can't recall an overtly negative reaction ever in our history. This isn't conceited, I'm sure if we started playing country-western bars, we'd have a bit of a problem. Likewise, the chances are that someone who puts down a few dollars and buys one of our records will be receptive to the lyrics and the essays therein. In the "Harrison Bergeron Bound" 7", we put a patch in the record that says "Approved by the Handicapper General," which is a direct and blatant reference to the short story by Vonnegut we used a theme for the record. The guy from *Punk Planet* who reviewed thought we were anti-handicapped or something, which is completely ridiculous. But that was a case of ignorance, had he taken the next step in trying to understand, I'm sure it wouldn't have been a negative reaction. So, to sum up what should have been a short answer, there's been no negative, but that's because we pretty much realize the audience base is very finite.

Aaron: Unfortunately, I feel that the music generally produces an immediate adverse reaction. However, this depends on both the particular song, and on the listener. Often, we are a very difficult band to listen to. At other times, we are as soft and cuddly as a day old newborn. Sometimes we filter mellifluous melodies from the celestial spheres. Regarding the lyrics, I believe that those who take the time to read Rich's lyrics (they are all his) will never be short of things to think about. He is definitely the best person I have ever worked with in terms of expressing his thoughts in lyrical format.

Rob: What is the most enriching thing that any of you have discovered or experienced due to being in the band?

Jeff: I think going on tour and trying to survive off of our band and relying on each other for two weeks was very enriching. First and foremost, the three of us are incredibly close to one another as humans, not just as band members. Getting to play a wide range of music, brutal Hardcore, more melodic stuff, to free form Jazz, and having bandmates receptive and encouraging in doing that has been incredible...something I think most bands don't get to experience. For me personally, as a bass player, I've had to take up the role of bass player and guitarist. This has been a challenge for me, I'm not trying to fill some sort of void, obviously there are things that a band with a guitarist or two can do that we can't, but somehow, I still have to try to make things interesting with the notes that I've got. I feel that this has definitely made me a better musician -- and a better listener.

Aaron: Being a part of this band is a constant contributor to my personal evolution. The lessons I have learned are countless. To name a few, the importance of group dynamics, the beauty of musical chemistry, the pain of hurting and being hurt by friends, the love therein, what "fun" means, the sense of "community" in a community I had put in a grave about five years or so back. I could go for hours on this one.

Rob: How do you feel about the term "Power Violence"?

Jeff: It's no different than "alternative". It's used to sell records at this point. It makes no sense to me. Our band is neither powerful, nor violent. We are extraordinarily approachable people. I assume the term came about as a reference to the sound of the music. I guess the term is somehow justified, but, to me, there's so much more to Punk Rock/Hardcore than the music. What about the lyrics?? There's no lyrics of ours, or any other band stigmatized as "Power Violence," that I have found to be too "violent." Even so, I think anyone who calls us "power violence" hasn't heard anything other than our demo which is almost two years ago. It's a dumb term, and, whichever way you slice it, I don't really feel it applies to us anyway.

Aaron: As a marketing tool, I object to it. As a means of categorical distinction, I would prefer to not be associated with it, but I am not adverse to it being used if it helps people define a sound. We need categorical distinctions, however, they tend to carry too many preconceived notions. I like the term to exist, so that we may defy it.

Rob: Do you find that most of your appeal is to Hardcore fans? Punk? Something else? Do fans of Metal or other related genres get into the JI? Has anyone said "You guys sound like ____" and it surprised you, offended you, made you laugh?

Jeff: Yes, most of our appeal is to Hardcore/Punk fans. This is just what I would expect. There's this Black Metal guy who calls himself "Judas Iscariot," so far, no confusion (of course we're "THEE" Judas Iscariot), but they might resent us. Some guy on the internet thought we sounded like Man Is The Bastard...gee I wonder why he made that comparison....of course, the guy obviously has never heard either them or us, or he never would have made the comparison in the first place. We get compared to other bands that don't have guitarists, that makes as much sense as comparing every band that has a drummer to every other band that has a drummer.

Aaron: We definitely appeal to Hardcore fans. If we are appealing anyone else, that would be great. In fact, just the other day, Cecil Taylor called me and said that he loved the Mountain record. Of course, that was before the universe was actually created. We seem to hear John Zorn sometimes. Other than that, I haven't really heard too many comparisons. I think that's a good thing.

Rob: Do you think your band or ours is regarded as "violent" in any way?

Jeff: Maybe, but those that regard us this way obviously has never met us. C'mon, what could be more unthreatening than the seven people who presently make up the contents of our bands?

Aaron: I have never been under the impression that The Judas Iscariot (or Black Army Jacket for that matter) has been regarded as "violent." In fact, as we have explicitly demonstrated before, we have raised cowardice to an artform. Anyone who has spoken to us for more than .00001 seconds or has taken one look at our puny and atrophied physical forms, or our thick black eyeglass frames could determine that calling us violent would be an absurdity on the order of attempting time travel using a shovel and a handful of Cheetos.

Rob: There are many references to science in TJI lyrics and presentation. Is this an area of interest for the band collectively?

Jeff: Once again, I can only answer for myself. I think I gave an answer earlier which expressed how I feel about science. Others in this band may be more skeptical, of course, I may be more skeptical about some things that they believe. For me, it's an interest. I have a degree in mathematics and I just started a masters program in mathematics, "The Queen of the Sciences", so you know where I'm at.

Aaron: Yes, it is. Jeff and I are both in grad school for science related fields and Rich is a philosopher of the highest order. But I feel that we are interdisciplinary in nature.

Rob: What future recordings and/or releases are pending?

Jeff: Well, we're on a comp that just came out on Ape Records called *Israfel*. Other than that, we're supposed to be on the *Audio Terrorism Vol. 2* comp on Chaotic Noise Productions (Jason from Suppression's label), but I'm not sure what's happening with that. We recorded a 12" back in May which was supposed to be for a label called Small Craft Advisory. That ended amicably, and it has found a home on Reservoir, that will hopefully be out by February 1998. Finally, we will be recording in the near future for a Motherbox comp and a split 12" with Seein' Red, which will be a split label release between Mountain and Coalition.

Aaron: I probably don't have all of this correct, but I know that in February we have a 12' due out on Reservoir which was recorded in May. We have a split 12' with Seein' Red to be recorded for Mountain. There might be some compilation stuff we have to do, but Jeff is probably the best one to ask.

Rob: What does the term "Punk Rock" mean to you in 1997?

Jeff: That's a question that's tough to answer. It's like that Lewis Carroll (a great mathematician by the way) line from *Alice In Wonderland* where one of the characters says to Alice, "A word means what I say it means, nothing more and nothing less." We can only communicate with each other as human beings if we all agree to accept the definitions of the words we use. Punk Rock means a million different things to a million different people. To some it means to "fuck shit up" (maybe this was the original intention?? I don't know), to others it's about the DIY ethic, to others it's about drinking and having a good time. I'll just accept it all, as there's aspects of almost every faction of Punk Rock that I like and enjoy, and dislike.

Aaron: To me, "Punk Rock" has been absorbed into the miasma of musical distinctions. It no longer carries with it implicitly the charge that it once did. It has become far too nebulous a term to be applied to any one specific genre. It means very little, actually. It perhaps still carries meaning in an historical context, but it doesn't go much further than that. It's actually rather an interesting linguistic phenomenon to see a phrase that once had very specific meanings associated with it, lose those meanings in a relatively short period of time. (Read: this is not to say that anything is "dead," but the phrase no longer means what it once did). This should pave the way to develop new terms which are now situation specific.

Rob: Does TJI have a collective vision as to what the band means, or is it different for each individual?

Jeff: I don't know that I've thought about this band in those terms. I want to have fun playing, while at the same time, being thought-provoking to those who care to listen or watch (or read). I think we have a lot to say, and I think the music itself says a lot. I think that all bands should feel this way about themselves. A band should have meaning to its members, even if that meaning may be indescribable with words. I'm just enjoying the trip.

Aaron: The whole is not necessarily the sum of its parts. A is not equal to A. The Unity of opposites. The Tao. As above, so below. Love is the law. Love under will. Something is true only insofar as it contains within itself its own opposite. ☺

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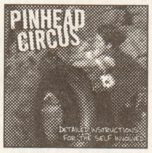

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*Black Army Jacket is as subtle as a building collapsing; Rob Lawi's sarcastic lyrics are as frequently stabs at every day life as they are social commentary, harassed, surrounded, then ultimately beaten to a bloody pulp by a furious musical gang stomp that sometimes only lasts seconds. Songs like "Crooked Mouth" or "Fortune Cookie," both from the Black Army Jacket split CD/10" with Hemlock (**Sound Views**), are good indicators of what BAJ does best: deliver a searing, noisy...and even enlightening kick in the groin before anyone even realizes a fight's goin' on. This time, Jeff from The Judas Iscariot returns the favor and asks the questions that kids from coast to coast want answers to.**-Rich***

Jeff: What is the origin of the name Black Army Jacket?

Rob: Early on, a few names were being tossed about none of which anyone agreed upon. One night after a rehearsal when the question came up again I suggested that we should be called "the Black Army Jackets" because four of five of us were wearing them at the time. After the next gathering, "Black Army Jacket" was born, so to speak.

Jeff: Previously your lineup consisted of two bass players. Now there is the traditional four piece lineup. Why the change?

Rob: Two members left to pursue other outlets for music and school. Later on, Aaron from the Judas Iscariot kindly lent his drumming expertise to us for a little while and then Dave joined the band.

Jeff: Please tell the anecdote relating to the photo on the split 10 inch with Hemlock.

Rob: There is no anecdote. The picture is of my father with some of his fellow students and his teacher. My dad is standing on top of the Lion of Babylon with a friend.

Jeff: Comments or discussion of the songs "Palden Gyatso" and "Magnets".

Rob: In addition to the explanation to "Palden Gyatso" in our 7" "The Path Of Two Swords As One" I will say that it's interesting to see growing concern to the Tibetan cause in recent times. I still think the nation will not be restored in my lifetime but my hopes and best wishes go out to the people of that culture. The song "Magnets" came about one night when I was at my friend Cheslea's house. She had a set of refrigerator magnets, each magnet with one word, scrambled about the doors. Some sayings were already put together, only a few were left. Those words seemed to fit into place and I assembled them that way as soon as I saw them. Soon afterwards it became a song. Maybe one day it will set to music.

Jeff: This past summer you did a tour on the West coast. Talk about that experience.

Rob: The best we've had as a band. Gary from (the incredibly heavy) Noothgrush set up all the shows for us and we are very grateful. Most of the shows he took care of had a bigger crowd than many of the shows we play around the east coast. He let us stay at his place too, we played five shows with his band and he and everyone in Noothgrush are the coolest. We played in San Francisco, Reno, Sacramento, San Jose, KFJC radio, Los Angeles and Berkeley. We played with great bands like Noothgrush, Spazz, Benumb, deadbodieseverywhere, Gob, the Locust, Gasp, Volume Eleven, Christfall, Godstomper, His Hero's Gone, Suppression, Asshole Parade, Brother Inferior and more. We met many cool people in bands and otherwise. Can't wait to go there again. On January 2 we will play the first of the two Fiesta Grande shows for 1998 at Gilman St. in Berkeley. The lineup is: Noothgrush, Lack Of Interest, Gasp, Black Army Jacket, Man Is The Bastard and Senseless Apocalypse (from Japan).

Jeff: How do you feel about the term "Power Violence"?

Rob: I'm not opposed to it. I'm also not a proponent.

Bands, as many things are labeled to reduce time taken for individual explanation. If people call us that, no problem. I think Hardcore as a term, is more appropriate for describing BAJ. We have elements of crossover, Punk and Metal among other things. Any time these descriptors are used it fits. People who are fans of the genre know the usage of those words. We've gone over this before. It applied to bands that weren't quite Hardcore, not exactly Punk but like both of those terms, it has become nebulous and sometimes any of the three apply.

Jeff: Has there been any crossover of your fan base into the Black Metal scene as a result of your release with Hemlock?

Rob: There has been, and I must saw we owe a lot of that to Hemlock. Their singer Lino has spread that record around to his close Black Metal companions like wildfire. And I was pleasantly surprised to see that some of them were as enthusiastic about it as he and the band are. BAJ as a band, Lee from *Sound Views* and Hemlock all agree that this is a split release that's really different. I'm not trying to pat myself on the back it's just that many (if not 99%) of all splits I've come across are two bands from basically the same field. On our split with Hemlock, we have, BAJ whose description is within the confines of this interview and zine and Hemlock, a true, innovative and refreshing Black Metal band. This is what a split should be about. It gives the uninitiated two different approaches to music. And in the case where someone knows one band but not the other, here's a real chance to experience something new without taking a big risk because you know what you're getting on one side at least. Members of BAJ like Black Metal, members of Hemlock like Hardcore, Lee (*SV*) likes both also, we're friends and it was just a natural progression.

Jeff: The term "violence" in music usually carries with it a negative connotation, particularly in lyrical content, yet BAJ lyrics tend toward the positive. Comments?

Rob: Well I'm assuming here you mean Power Violence bands are viewed in a negative light? Anyway, all of my lyrics (that aren't about a movie, story, specific incident/person) are positive except for the caveat or warning that some are beyond hope. And this reflects my personality though not completely. I just hope that people read the lyrics to all the releases we put out. It's very important to me as each have a direct meaning, or meanings, and I'm interested to see people's reactions and hear their opinions.

Jeff: There are many references to ancient civilizations in BAJ material (*Path of Two Swords*, etc.). Is this an area of interest for the band collectively?

Rob: Of our 50+ songs, three were written by Andrew; two are on the demo, one on the 7" split with Spazz in *Dogprint* zine. One is about a comic book character, "Galactus," one is social commentary, "Your Pitiful Existence," and one is a tribute to our friend Bill Florio and his zine "Greedy Bastard." All other lyrics were written by me. Like most individuals I believe, it is a process that I take care of alone. The rest of the band has interest in ancient civilizations apart from the lyrics I wrote. And so, in the songs you refer to and every other one I've written lyrics for, I am writing about what I am thinking about. Ancient civilizations are a subject that I am fascinated about.

Jeff: What future recordings and/or releases are pending?

Rob: We will have one song on *Una de gato II* on Tee Pee Records, the next *Bleeeaarrgh* comp from Chris Dodge, the *Cry Now Cry Later* CD (Pessimiser Record) collection as a bonus track, a comp by Pete Sticker Guy (702 Records) which is a benefit for the native people of the Reno area, a track on a double 7" comp from Satan's Pimp, and a track on a 5" comp from Clean Plate.

Jeff: (To be answered collectively or individually) What does term "Punk Rock" mean to you in 1997?

Rob: As I hinted at earlier, this term has become ambiguous. Punk Rock applies to Drop Dead, Green Day, Distraught and The Candy Snatchers for example. All of whom sound pretty different and attract mostly a different crowd. Many times I don't use the reference but I can be as ambiguous as anyone else and apply the term to a large variety of different bands. It's hard to qualify the common thread but there's a certain approach and certain sound that gives you Punk Rock. And it used to be a socio-political slant and an attack on standards (beyond the boundaries that Rock 'n' Roll was/is confined to) that separated Punk from other forms of music but no longer. Plenty of other kinds of bands are doing that now too, and perhaps that's a result of the existence of Punk -- making its mark in music history once again.

Andrew: Absolutely nothing.

Dave: It doesn't really mean much to me.

Jeff: Does Black Army Jacket have a collective vision as to what the band means, or is it different for each individual?

Rob: We have common ideas of how to present the band, where to play, what we write etc. but we are four very different, distinct and separate entities. We each have a different approach to life, have different interests. Each one listens to music the other three do not. And this is a main strength of the band. Different points of view coming together when we agree. We have definite ideas of what we want to do with the band, and the main common denominator here is that we have lots of fun playing in Black Army Jacket. .... ☺

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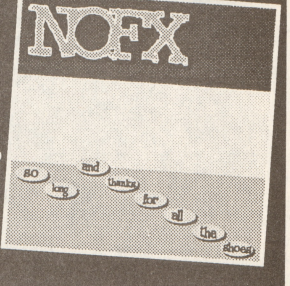

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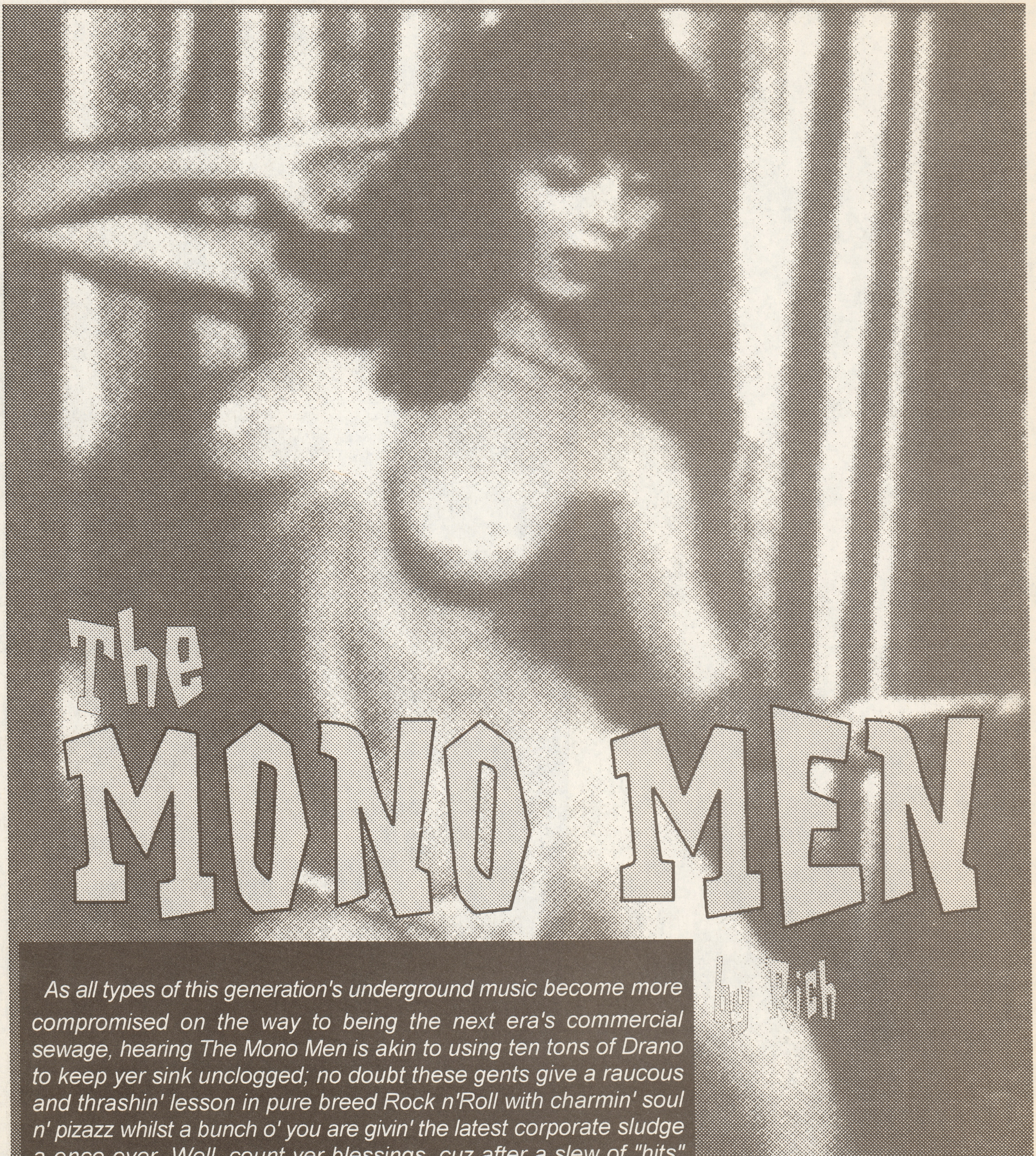

The MONO MEN

by Rich

As all types of this generation's underground music become more compromised on the way to being the next era's commercial sewage, hearing The Mono Men is akin to using ten tons of Drano to keep yer sink unclogged; no doubt these gents give a raucous and thrashin' lesson in pure breed Rock n'Roll with charmin' soul n' pizazz whilst a bunch o' you are givin' the latest corporate sludge a once over. Well, count yer blessings, cuz after a slew of "hits" (including **Tom's Strip n'Bowl**, one of the best live shindigs captured on record) Estrus Records honcho Dave Crider gave me the dope regardin' he and the Monos callin' it quits. **Have A Nice Day, Motherfucker!** is their newest, and final, full-length.**-Rich**

Under the Volcano: Please give a brief history of The Mono Men.

Dave Crider: Mono Men started up in late '89, most of us were in The Roofdogs before and just slid right into the new band. Been crankin' out the Mono shit pretty steady since then.

UTV: Am I right in saying the new record is more angry than most previous? If so, why is it?

Dave Crider: Well, it's been a tough year. Also, the new LP is our first as a three piece and it just seems that things have been becoming more aggressive with the stripped down line-up. It ain't a conscious thing, but that's where things have been headed.

UTV: Any reason in particular for naming the new album *Have A Nice Day, Motherfucker*?

Dave Crider: Seemed to fit the feel of the LP pretty well. Just came up in conversation with Jack (Endino) when we were mixing the album and it stuck.

UTV: Have stores not stocked the record because of its title?

Dave Crider: Hadn't really thought about that. Most likely. I suspect nobody that I give a shit about anyway.

UTV: Tim Kerr, in addition to producing, plays some git on "Back At You." His idea or your idea?

Dave Crider: I thought it would be cool to have Tim do a "solo" in that song, and I think it worked out great. Real noisy and fucked up, but the best part was watching Tim actually cut the track. He ran his guitar thru two huge amps turned all the way up and just beat the shit outta that Gretsch. I mean strings and springs flying everywhere. A man possessed. It was truly an honor to work with Tim, and I think he's a big reason that this album came out the way it did. It's really the first time that we gave any control to anyone outside of the band as far as recording goes, and I think Tim, Brendan and Jack did a great job. I think it's our best shit yet.

UTV: How do you find time to both run Estrus Records and be a member of such an active band?

Dave Crider: You make time for what you love. If more folks got offa their asses and did something positive rather than complaining about not having the time, or energy, or what-the-fuck-ever, there would be a lot more good things happening. It's just to easy to sit around and complain about how this or that sucks, ya know? It ain't gonna change unless YOU do something about it. Don't wait for the solution to be handed to you on a platter. Do something.

UTV: You have a very raspy vocal style. After recording, or after a show, are you hoarse?

Dave Crider: Nah, guess that's just the way I "sing" I guess. Some songs can wreak havoc on the throat, but it ain't nothing that a few shots won't cure.

UTV: Both Mono Men and Estrus Records use a lot of go-go girls, etc. in the artwork. In this politically correct age, do you ever consider you could be alienating one audience or another because of the label (or band's) overall motif? Do you give a fuck?

Dave Crider: Probably, and no.

UTV: Why haven't The Mono Men toured to the East Coast?

Dave Crider: We did in '91 but not since. Reality is, it just takes too long to get there when routing tours. We seem to get as far as the Mid-West and South, and then run outta time.

UTV: When The Mono Men tour, who runs Estrus?

Dave Crider: Bekki runs the mail-order and I spend a lot of time at phone booths greasing the rest of the machine.

UTV: The band recently put out an all covers record on Scat named *Ten Cool Ones*. Why not releases it on Estrus? Why all covers?

Dave Crider: We like and respect Robert/Scat and had talked about doing something with him since the first single and the timing was right, so...The idea for *Ten Cool Ones* originally came from our friend Kunio in Japan (Barn Homes Records). We played most of those songs live so he suggested it would be a cool idea to put'em on wax, and there you go.

UTV: The live album, *Tom's Strip n' Bowl* has an interesting story behind it's concept and recording. Discuss it.

Dave Crider: We met Tom at one of our shows at The Empty Bottle in Chicago, and he asked if we would be interested in coming out and playing at his bachelor party, which he was going to have at a bowling alley in Normal, Illinois, complete with strippers. An offer we couldn't refuse. We really had no intention of recording the shows or releasing a record or any of that slop.

MONO MEN DISCOGRAPHY:

-*Burning Bush* 7" (Estrus) 1989
-*Here Ain't The Sonics* LP "The Witch" (Popllama/Estrus) 1990
-*Puget Power Vol. 1* 7" EP "Pete's Pango" (Regal Select) 1990
-*I Don't Care* 7" (Estrus) 1990
-*Stop Draggin' Me Down* LP/CD (Estrus) 1990
-*Estrus Lunch Bucket* 7"/CD Box-Set "Hang-Up" (Estrus) 1990
-*Garage Doors* 7" EP "Daylight" (Gift Of Life) 1991
-*On The Rocks* 7" EP "Daylight" (Estrus) 1991
-*Estrus Half Rack* 7"/CD Box-Set "Pisswater" (Estrus) 1991
-*Booze* 7" EP (Estrus) 1991
-*Braindead* 7" EP "Luv In" (Munster) 1991
-*Took That Thing* 7" (Sympathy) 1992
-*Here's How* 7" (Mono) 1992
-*Young & Restless* CD "Teen Dogs" (3:23) 1992
-*Wrecker!* LP/CD (Estrus) 1992
-*Away* 7" (Scat) 1992
-*Back To Mono* CD (1+2) 1992
-*Misfit-Outsiders Tribute* LP "Filthy Rich" (Screaming Apple) 1992
-*He's Waiting* 7" (Rekkids) 1992
-*Remind Me* 7" (Screaming Apple) 1992
-*Don't Know Yet* 7" (Lucky Records) 1992
-*Just A Girl* 7" (Lance Rock Records) 1992
-*Estrus Gearbox* 7"/CD Box Set "Warm Piston" (Estrus) 1992
-*Skin & Bones* 7" (Sub-Pop) 1992
-*Hodge Podge* CD comp "Gonna Miss Me" (1+2) 1992
-*One Shot* 7" (September Gurls) 1992
-*I'm Hangin'* 7" (Rise) 1992
-*Set It On Fire* LP/MC/CD "Swampland" (Dog Meat) 1993
-*Bent Pages* LP/CD (Estrus/Semaphore) 1993
-*SHUT UP!* 10"EP/CD (Estrus/1+2) 1993
-*WRECKER!* 7" (1+2) 1993
-*Drag Strip* split 7" (Demolition) 1993
-*Last Straw* 7" (Au-GoGo) 1994
-*See My Soul* 7" (Groovy Eyes) 1994
-*Lost In Europe* 7" (Lucky) 1994
-*El Dorado Hardpac* split 7" Flexi (*Hi-Ball* Magazine) 1994
-*Adventure* LP/CD "Wrecker" (alt/demo version) 1994
-*Mystery Girl* 7" (Estrus) 1994
-*Sin & Tonic* LP/CD (Estrus) 1994
-*Hexed* 7" (TrashShitty) 1994
-*Merry X-Mas Baby Jesus* 10"/CD ³X-Mas Is For Sinners" (Sympathy) 1994
-*Powerage Woman* 7" (Record Runner) 1995
-*Slammer* 7" (Helter Skelter) 1995
-*Live at Tom¹s Strip n¹ Bowl* 10"/CD (Estrus) 1995
-*Sensational Sounds of The Estrus Invitationals* 7" EP ³Wrecker" (live at Skagit Speedway) (Estrus) 1995
-*The Rock and Roll Tag Team Spectacular* 7" EP ³Wrecker" (live at T.S.B.) (*Carbon 14* Magazine) 1995
-*Another Way* 7" (Estrus) 1996
-*Gypsy Woman* (Live in Madrid) LP/CD (Record Runner) 1996
-*Monster* 7" (Man¹s Ruin) 1996
-*Waste O¹ Time* 7" (*Next Big Thing* Magazine) 1996
-*Cross Alley Stomp* 7" (Estrus) 1996
-*Think Link Vol. 2* 10" ³Rawhide" (Drink and Drive) 1996
-*Kick Out The Jams* split 7" (*Gearhead* Magazine) 1996
-*Ten Cool Ones* LP/CD (Scat) 1996
-*HYPE* 7" Box-Set ³Watch Outside (Live)" (Sub-Pop) 1997
-*Bent Pages* LP/CD reissue (AuGoGo) 1997
-*Have A Nice Day, Motherfucker* LP/CD (Estrus) 1997

But, Brendan (Burke) thought it would be a good idea to capture the debauchery on tape just for the hell of it and he did such a great job that we decided to release it as an EP. It was a pretty great time.

UTV: How does your wife cope with the band's stance on two fisted drinking and carousing?

Dave Crider: Bekki can drink us all under the table.

UTV: When the Mono Men released *Shut Up!* the joke was that the record was an instrumental one for "all those who can't stand the way we sing." Is that true, or was there a different reason?

Dave Crider: Patti came back from Costa Rica, who was the keyboard player in The Roofdogs, and we all got together when she came back ad we were all just BSing saying, "Yeah, it sure would be fun to get together and play again." So, I started thinking, and one of The Roofdogs last shows was at the 20th Century Bowling Alley here in town. It was a party for a local video store where half the band worked, so I was like "Fine, let's do a show at the bowling alley, what the fuck? It'll be fun." I figured, "Let's do some new stuff," so I wrote a few songs and we started practicing and I was like, "Fuck it, let's go in and record an instrumental album." Regardless of what they may have thought in *CMJ*, this was 1992, I don't quite think the bandwagon had been built to jump on, but we'd all been fans of instrumental stuff. So we went on down to Egg and recorded everything live to 2-track, and we felt there was enough stuff there to do a 10", not quite an album like we'd set out to do. We were just joking around, Art Chantry and I, because there were quite a few reviews where people would be way into the band but couldn't stand the vocals, which...**yeah**, I could see that. So we just put that there as a funny afterthought sorta thing.

UTV: Art Chantry has contributed a lot to the look of Estrus packaging; how'd he first get involved with the label?

Dave Crider: Art is one of those guys, he's totally down to earth, and he's a fucking genius. He's under appreciated here, but it's starting to spread. I mean, the guy does work everywhere. It's pretty amazing. He's probably my best friend, and that's developed over the course of years of working together. I first met him when we were working on the *Here Ain't the Sonics* thing, because he's really, really into Northwest history. Not just the music, but everything about it. I'm mean, guy's an encyclopedia. You go out with him and he's like, "Well this happened here, here, here, and here..." We had some common ground, and as things progressed he did more things for me, and he's pretty much the art director for Estrus at this point, and I keep him pretty damn busy. What he does for Estrus is really a small portion of what he really does. I think if you asked Art, he considers himself a poster artist. That's what he really, truly loves to do, and that's what he does a lot of, and he pretty fucking great.

UTV: Yeah, he does show flyers, right?

Dave Crider: Yeah, and in the position he's in, he's helped out so many small labels, not just Estrus. Art is punk rock. He has more integrity than most of these people can even dream of having. Yeah, he's got a rep for being a little hard to work with for some people, but he's not gonna take any shit, and he's not gonna watch someone give people shit. I guess that dooms him to the position he's in right now! [laughs] I can't say enough good things about Art.

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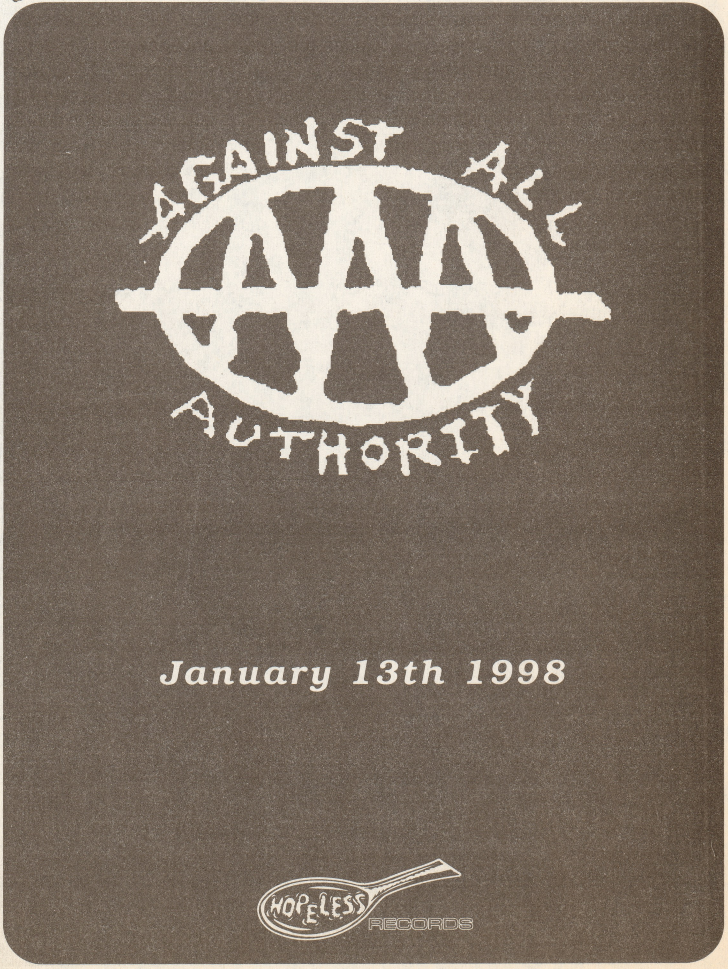

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UTV: There was recently a fire at the Estrus warehouse. What happened? Did you lose everything?

Dave Crider: We had a major fire at the warehouse back in January that pretty much wiped out the entire mail-order and a lot of our archival stuff, original artwork, films and CD masters. But for the most part mail-order took the biggest hit and we have come a long way towards getting that back up to where it was. Mail-order was back up and running within three months after the fire, and a new catalog for the next mailing went to the printers this past weekend (the third one since the fire). Thanks to everyone that has helped get things back on track. The FireShock shows that went on over this past year really made a big difference. Again, thanks to alla the bands and everyone who helped put those shows together.

UTV: I hear there's a benefit comp to alleviate some of the losses you suffered because of that fire. Is this true? Who's putting it out?

Dave Crider: Yeah, *The Flaming Burn-Out!* CD. That just came out a few weeks ago on Man's Ruin (Kozik's Label). The Man's Ruin/*Gearhead* pit crew teamed up with Birdstuff and Carl Ratliff and put that together. It came out really cool. great Line-up. Again, Thanks.

UTV: What should we be looking for next from The Mono Men? What's comin' out next on Estrus?

Dave Crider: Nuthin', Mono-wise. We're doing our last shows at the Empty Bottle in Chicago on December 12 and 13th (with the Crown Royals, Quadrajets, The Mortals and The Insomniacs). Really looking forward to the shows, gonna be a party! As far as Estrus goes, check out the upcoming release listed below.

UTV: Wait.....You guys are **breaking up**?

Dave Crider: Y'know, things happen. It's not necessarily a bad thing....This was definitely the last record and we knew that. The plan was to do a tour, but that just became increasingly difficult to pull off, so that's my only one real disappointment, that we couldn't do this last tour, because it was gonna be a pretty big one, pretty major. There was just no way to get it in the time frame we wanted because of the weather, so.......oh well!

UTV: Are you still gonna be playing music?

Dave Crider: Oh **hell** yeah! There's already another band in the works, and that's been going on a while actually. Mono Men has been my focus, and I don't have the time -- or the energy -- to be in three or four bands at once. It's not a bad break up at all, everybody's real comfortable with it. It just seemed to be the time. Like I said, I'm disappointed that we couldn't do the tour, but other than that, I'm pretty happy. I'm happy with the new record, I've gotten to work with people I've wanted to work with with this band on that last record, so, it's just time for it to happen.

UTV: Was it that you just felt things were getting stale, that other people in the band had obligations like....**kids,** or......?

Dave Crider: Basically, what it came down to was there were the folks that wanted to tour, and the folks that didn't want to tour. I'm not really interested in being in a band that isn't going to tour. We started this band, the whole deal was, "We're gonna do it till it's not fun anymore. When it starts not being fun anymore, let's just fuckin' stop." That point happened [laughs] We're all really good friends, and we're lookin' forward to these other shows, and I think it'll be fine.

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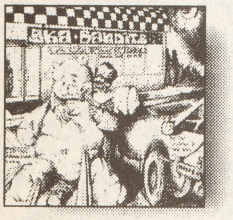

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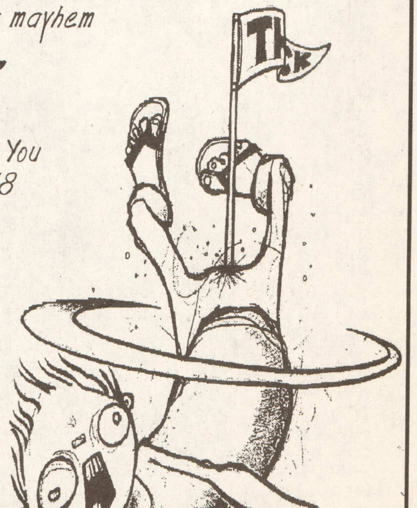

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UTV: Does the new thing you're looking to be involved with have a name yet?

Dave Crider: No, Vic [Mostly?] was down yesterday, he was throwing some funny things around. But I **will** be playing with Aaron again. God, I wish there was something more colorful I could tell you! It's just so boring...!

UTV: No fist fights?

Dave Crider: No! Everybody's really happy with it; except for the touring thing, I'm totally at ease with it. I don't think we've done anything too shitty over the years, so this is a great point to stop it.

UTV: If there was one thing that could sum up your experience with The Mono Men, what would it be? Or two things, three things? High points?

Dave Crider: High points? Definitely, a high point for me was doing the tour with The Nomads, the first time that we got to do that. That was pretty great. And it's great to call those guys friends at this point. Pretty much, if it hadn't had been for The Nomads -- and I've said this before, and I think it's just one of those bands, and everyone has those special bands -- if it hadn't had been for them, I wouldn't have started playing music again, I certainly wouldn't have gotten into a band again, and I certainly wouldn't have started this label. To actually finally get -- well, not only to **see** them, the first time we brought them over here, that was pretty great -- but to actually go out on the road with them, and eventually become friends with those guys. It's cool when you meet people -- and I hafta tell ya, more often than not, it's **not** this way -- that you meet people you admire, be it musicians, literary figures, whatever, that have made changes in the way that you think and the way that you do things, when you can actually meet these people and you can walk away going, "That's a decent guy...that's a gentlemen," instead of goin' "What a mutherfucker. That guy's so full of his own shit that I just wanna burn everything and start over." I can't say that there have been a ton of people I've met where I've walked away feeling that way about. Definitely everybody in The Nomads, definitely Jello Biafra, definitely Tim Kerr. Maybe those would be high points, that it's given me the opportunity to do that. The Mono Men has always been a fun seat-of-the-pants kinda thing, there's never been this grand plan, and we've actually done a lot of things. As a band, we've actually done everything we wanted to do, and then some. When we started this band, we just did it for ourselves, to play stuff that we wanted to do. It wasn't our intention to put out records, or any of these other things. It all just kinda fell into play as it went along, with really no plan other than to get drunk! That was really it, and we've done plenty of that, so I guess we succeeded.

UTV: Anything else in closing?

Dave Crider: Thanx! ☺

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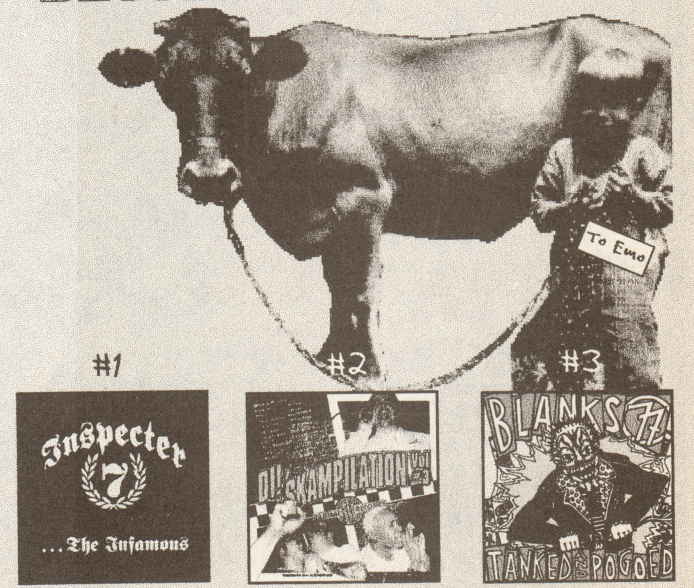

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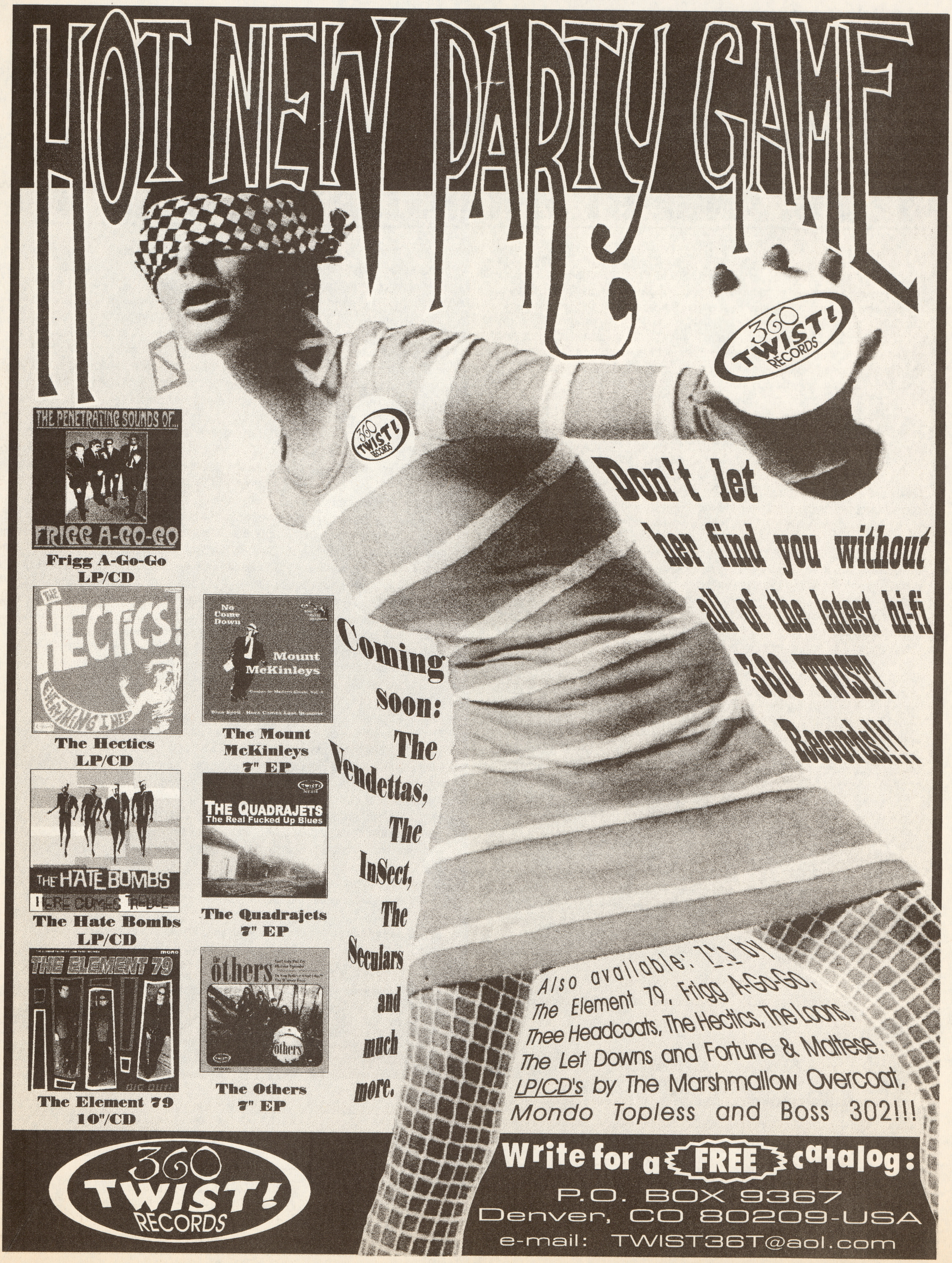
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ROACH CLIP

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So what do I write about this month? Usually this issue I talk about the huge Halloween bash in Vermont. Well, this year there was none. Things got fucked up at the last min and I let down my friend Brent. Brent is a good friend for many years. A young skater I'd go to his awesome keg parties at his father's basement. His father's basement was the best place for parties. Graffiti covered the walls with band logos and the classic NYHC symbol. Brent is responsible for my love of Punk Rock. He didn't introduce me to it, but he installed my faith in it. I'd show up to his house with my Rodney Mullen freestyle deck and drink my little balls off. Even though I was about five years younger than Brent, I felt accepted by him and his friends. Occasionally he punched me and wanted to fight me, but like an older brother he was just trying to toughen me up for the real world. Brent never let me down. He'd take me to shows at the Sundance, RTI, and even CB's. Brent is a great friend to have. One time the Circle Jerks were playing with 7 Seconds, and Brent went with this kid Rick. Like all Sundance shows the show went on real late. Rick had to be home at midnight and Brent took him home in the pouring rain and he went all the way back to the show, missing 7 Seconds and just in time for Circle Jerks. Most people wouldn't do this, but Brent had no problem taking care of us younger punks. When he moved to Vermont things changed. Most of my friends dropped out of the Punk Rock rat race and the rest of us went our own way. But for some reason Brent is the only one who can get us all in the same room like it was '88 again. This Halloween he wasn't going to have a party, but I talked him into it and he agreed. One week prior to the date, November 1, he called me with the okay. I told everyone, but no one could go. I had no choice now but to call him and cancel on him. I never wanted to let him down and I knew I had no choice. For the first time that I can remember I was too afraid to tell him we were not coming -- or I was not coming. It's real hard to let friends down, and it killed me to let him down. Sorry kid, maybe next time.

So now it's Halloween and we're not going to Vermont, so let's go to CIH to see Electric Frankenstein. We planned on seeing EF anyway 'cause Rik L Rik was going to play his first show, so Steve O. and myself were pumped and ready. We go to this show and they charge us 20 bucks at the door. First of all, I could care less about Murphy's Law, a band I loved but have not seen in the '90s and I wanted to keep it that way. And D Generation... who gives a rat's ass about those washed up pretty boys? Not me. So 20 bucks for 40 mins of EF (good thing I got a job), a little steep. Rik L Rik (ex-Negative Trend, F-Word!, and solo) is EF's new vocalist. Allegedly Scotty was booted for two reasons. He moved to California, and he was always drinking at the Continental. I have no problem with drinkin' but show up to practice if you're in a band. Sal of EF told me about the change when I did the EF interview, but he asked me not to print it 'cause Scotty didn't know at the time. Anyway, EF hits the stage and people are booing, asking "Where's Scotty, and who's this second-rate fill-in?" They were bashing Rik like he was some sucker who walked into their practice space and started singing. Rik has been doing this shit since '78, and that's longer than anyone there even knew about Punk Rock. The point is don't bash someone until you do your Punk Rock homework. Do you think a band as good as EF would give you a second-rate vocalist? I think not assholes. They'll give you the best in the business and Rik L Rik proved it that night. EF still rules. Fuck NY and CIH. 20 bucks. Give me a break.-**Spag**

ECO-VIEW

Lenny Lampel

It was about a year ago at this time that an animal on Long Island actually scared the shit out of me. I was doing a bird survey at Wertheim National Wildlife Refuge in Shirley. As I was walking down a trail, I heard something that sounded like bushes being ripped and torn from the ground. Like a setting from a horror movie, I ventured off the trail and bushwacked towards the direction of the sound. What I really expected to find was someone from the US Fish and Wildlife Service doing some sort of trail-cutting or landscaping. When I got closer I could see the rather large shrubs shaking violently back and forth. However, there were no people around, or anything else that I could see. So naturally I approached even closer. Now I am standing a few yards away from this thick tall patch of bushes that appear to be disintegrating on their own. I stand there and try and squint through the moving leaves and branches for some sort of visible form. Then suddenly it stops. Now everything is still and quiet, and through a small opening I see a brown object. Then over the shrubs I see a large set of antlers rising upward. Now, standing in front of me is the hugest white-tailed deer I have ever seen. This buck must have been well over two hundred pounds and the rack of antlers it was displaying was incredible. Unfortunately for me, I must have caught him off guard while he was making a scrape. Male deer make scrapes with their antlers. They shred them through the dirt and vegetation to mark their territory and display their dominance. Believe me, this was a dominant buck. Anyway, I now have this very large animal staring me down, still huffing and puffing from a very aggressive display. Unsure of what to do I just stand perfectly still. Now, I have had run-ins with deer many times but never in a situation like this, and never with such a large buck in such an aggressive state. So, in what must have been a matter of a minute but seemed like an hour, we both just stood there staring at each other. Eventually, I decided to make the first move. Slowly I took a step back, and then another step back. The deer did not move. As quietly as I could, I continued to withdraw, step by step. This put me right into a patch of bushes. It was now time to break my stare and turn around.

I don't know if it was a good idea to turn my back on this animal or not, but I had to see where I was walking. The last thing I wanted to do was trip over some branches and make noise. After about twenty steps with my back turned I looked back. The deer was still frozen in place with his eyes fixed right on me. I continued to walk towards the trail. Every time I glanced back, there was the deer, just standing in place still staring at me. Eventually I stepped back onto the trail and looked back in the direction of the deer. Through the oak trees and the dense shrubs I could still see his head and antlers. He was still watching me. Then I saw him slowly turn and wander off in the other direction. So, I continued on my way.

The strength and spirit of that animal could not even be described. Being that close to it, you could just feel it. This was a total kick ass natural moment. Yeah, maybe I was lucky that he didn't take that rack of antlers and turn me into swiss cheese. Maybe the next time I hear something going down in the woods I will just mind my business and keep walking. I mean, is it really worth risking bodily injury for another moment like that?......Hell fuckin' yeah!

IF THE TRUTH BE KNOWN

MARC LOPEZ

Well, it seems as a lot of things are coming to an end for me and I have lost someone that I loved dearly this past week. My Grandmother, Mary Rios Lopez, passed away on the 5th of November. She was a Saint to me, she was the greatest woman ever put on the earth. I loved her so much and I will always cherish the time that I had with her. I had my Grandma for 33 years and I never knew how much she meant to me until I lost her. I will miss her dearly.....

I have coached football for the West Babylon Conference League for the past six years... well, ever since I moved here and I coached my final game this past weekend. My team lost in the first round of the playoffs. I know this may sound jockish (and if you don't like it then fuck off), but these kids that I coached over the years meant a lot to me. I cried like a baby when it hit home that I will never coach again. Some of these kids are like sons to me. I just want them to know that Coach Marc will always be there for them, whether it has to do with football or not. I will never turn my back on them. As far as my own son, well, he will go on to play football at his Junior High, and then onto to High School to play ball. He is really good. I am not saying that because he is my son either, the kid has potential. Besides, he is a straight "A" student and can do anything he puts his mind to. This goes out to you Chris; you are a great son and I love you very much, and I am so proud to tell the Hardcore world about your achievements.

On the bookings front: more and more bands are coming to me for shows and I hate to tell them that I cannot help them. The way it works at Deja One is that I am lucky to get three shows a month there. By the time you read this, we will be in the middle of December and I have two shows left there. They are December 20th and the 26th. I also have a show on the 2nd of January. I have set up a little "collective" to help me with the shows as I cannot do everything myself. I am a very busy guy, but the people involved will remain nameless as I don't want any added pressure put on them to "help your band out." Remember that I will always help a touring band if I'm able to do a show that they need. Those of you who were at the Last Crime etc. show know what I am talking about. The night before the show I got a call from a friend of mine, and he told me about a two man acoustic band from Texas that was looking for a show that day. I knew that this would make things run late at Deja One, but I did it anyway. These two guys were hilarious. If you were there and didn't like them, I'm sorry, but to take that act on the road and play Hardcore shows takes a lot of balls. Those of you who saw them and liked them, well, another surprise is on the way. Don't know when though, but I hope you like it.....

Word on the streets is that *Book Your Own Fucking Life* may not be getting done this year due to lack of a group that's shown serious interest in getting it done. This is a shame. Where are all the "holier than thous" that had the balls to criticize us for doing the last issue? What's the matter, can't get your act together? Fucking idiots. That book has helped a lot of bands and people over the years, and the thought of it being history is moronic. I cannot understand why nobody has stepped up to take on the task. Hell, we did it (I probably contributed the least of all), but damn it, this needs to get done. The way I look at it is this: we took on the task last year and took a lot of shit for it. I guess we are not DIY enough. Well, to those of you who knocked us, fuck off. Get your act together and get the next issue done. If we can do it, you can too. What's the matter with you? I hate the people that have the nerve to criticize everything, but when it comes down to it, they back down like the wimps that they are. I personally challenge all of you who criticized us to step up and get the next issue done. If you feel the "need" to bark back at me, send all hate mail to the *Roachclip* address..... Have a nice fucking day you assholes.

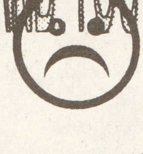
WHEN YOU'RE ON YOUR OWN

MVK

Recently I drove past the old PWAC building, and it got me thinking back to the days we would all congregate there. It was not all that long ago (tho in Hardcore years it is about five generations ago), but yet the scene has basically taken a step in the wrong direction. When PWAC had a show, no matter the size of the band, there was always a decent turnout. That just isn't the case anymore. What happened to all those "cool" kids that went to shows in Lindenhurst? When Fugazi played the big room there was somewhere around 1000 people there. When Drop Dead played the small room there was between 200-300 people. Now you are lucky to get 250 people to see Kiss It Goodbye at Deja One. Here is a breakdown for all you idiots who can't figure it out: MTV broke the scene and now they made it go away. I know, you're all sitting around sayin' how old school you are and you were around way back when. Fine, whatever, the fact is that when Green Day and the Offspring broke it big, so did our little Hardcore scenes. People were jumping on and riding the coattails just like the bands were, and now those bands are losing their popularity. They aren't so cool anymore and hey, shows are getting smaller and smaller. Go figure. So much for "true till death" and "through being cool." So next time you're sitting around contemplating how many Ethiopians you can clothe with your ridiculously oversized pants, why don't you think of what you can do for the scene with the extra money saved by buying a pair of pants that fit? Speaking of sad shows, I went to the Dark Funeral show at the Bat Cave this past Thursday and what a nightmare that was. Not so much the bands, because I actually didn't see the two headlining bands, but the club. They opened the doors half an hour late, the first band went on an hour late and the back breaker -- there was an hour and twenty minute break in between the opening and headlining bands. Guess why I didn't see the headliners!

If you are going to do a show, please get it through your thick skull not to put more than four bands on a bill. If you're going to do a show on a weeknight make sure it ends before the sun comes up, as some of us have to work the next day. Lastly, if it is a Metal show, don't bother. It's going to get fucked up anyway. So I gave you a topic, now discuss. Oh yeah... PS: Two Man Advantage is the greatest band on Long Island, a must see at Dr. Shay's in December. Beer, drunks, slamming and half naked sweaty bald guys... and that's just the first song.

IT'S MY WORLD AND YOU'RE LIVING IN IT



VINNY SEGARRA

Man, I keep sending these things in later and later. I'm surprised this one is even making it in! So, our douche-bag president/corporate puppet is mulling over another bombing of Iraq... things haven't too bad around here. The new job is going pretty cool. The things w/the old lady are doing great, and the band is going real well. We've gotten some good responses to our demo. Hell, my voice is still pretty shot after last nights performance on *Dave's Crucial Chaos* on 'NYU. As far as music is concerned, there haven't been too many things that I've really liked. It's been par for the course the last couple of columns. The Kill Your Idols 12" on NOTA is one of the best HC records of the '90s. It's true that I actually helped form the band by introducing Andy and Gary, and I'm a close friend of all involved, but it's the straight-up dope. They're the best HC band around. Another band high on my list is Milhouse. I just got their new CD today and it's great. What's pretty cool is that I get to distribute these records, in turn helping these bands in a way, and w/Kill Your Idols, and Electric Frankenstein (the best Punk band around) both signing w/Blackout! Records/Ground Zero Distribution (where I work), it makes the "bittersweet" days a long forgotten thing of the past. More bands should learn to strip their music down to its basics and stop worrying about the current trends in HC/Punk are. If you heard all the shit that's coming across my desk... ugh. Just saw *Sling Blade*, it fucking ruled. *Bean* was goofy, but good, *Donnie Brasco* sucked, the Islanders are playing ok, the Jets are in 1st place! The Nets are playing above their heads, but that's cool as long as it lasts the whole season. My softball team went 0-10 and despite knowing that there is no "I" in team, I **did** bat .500, which is pretty damn good if you ask me. Oh yeah, I'm interested in starting a Punk Rock bowling team or softball team, or both. Write to *Roachclip*, or my band **Evacuate at 52-05 39rd #3A, Woodside, NY, 11377** or email me **Vinmint@aol.com** if you're interested. You don't need any skills for bowling, but if you wanna play softball, you have to know that a softball is bigger than a baseball ok? Losing is getting to me. Three years of softball and we're 8-38. Age/sex doesn't matter. I think I could be a good bowler, but I'm always the idiot that spends the first 30 minutes trying to find the right ball that I can fit my fingers into! Don't forget, if you're interested in getting your band or label exposure, or if you could help Evacuate in any capacity, use the above info ok? By now, hopefully, I've pissed off all the people that don't like sports. Ok, time to send this to Rich, then meet lovely Jana at the Blarney Stone for the weekend ritual, and by this time tomorrow, the Ohio State Buckeyes will have defeated our hated-arch rival Michigan Wolverines.

KAOS

By Paul Motherbox

I am really late with my article, a first for me. I just moved to a new place and my lack of organization killed me. Finally got to go to a couple of shows this past month, and hopefully when I quit my second job I will go back to checking out loads of bands.

So I drive out to Lindenhurst to check out Inside and am pleasantly surprised once again by Watership Down. These guys are good and can only get better. The surprise of the night though was Charles Demar, who not only were super tight but performed. Not many bands go about playing as if it were a performance, and these guys take it to another level. I didn't know any of the guys in the band except for Dave Petrikios (ex-Greensleep, ex-Milhouse), who I am glad to say is still one of the Island's best drummers. Inside played a good set and I cut out.

I keep hearing more and more about Long Island's ever growing Ska scene, and maybe I am a putz, but I have yet to go to one of their shows. Seems like the more popular bands are Step Lively, Et Tu Brute, Freaks From the Apocalypse, Bugsy, and The Standards (*eh, how 'bout Chimi-Changa?-**Rich***) If I ever go to see these bands I will obviously have more to say about them.

By the time this comes out a bunch of Long Island bands will have new CDs out. The Embarrassing Rex will have released "EPS" on GruntShop Records. Milhouse will release *Obscenity In the Milk* on Exit/Wreck-Age. LongDistanceRunner have their new CDEP called *Listen* out on Interplanetary Trucker's Union. Glassjaw have a new album on Christian from Cleanser's label...

CW Post, which looked to be the next promising place for shows, is now defunct without ever having a show. Allegedly, the first one "scheduled" there was never reserved, which is why one person should do everything when booking a show and not leave anything to others or to chance. The second one was abruptly canceled when the school realized it was a Hardcore show. You can't fault the kid for trying, but this "scene of ours" gets a bad rap, just like the mafia. Hofstra University has had several good Hardcore shows, and hopefully there will be many more to come.

Detours in Floral Park could become the next Long Island venue, but since places stop doing Hardcore shows after one or two shows, who knows for sure. The first show there saw the return of Silent Majority after a four month absence. Glassjaw and Kill Your Idols played as well as my "band to watch," The Movielife. If the Movielife is not the next big Emo band, from the Island then Error Type 11 will be. I hear Error Type 11 has a 7" coming out shortly, but I am not sure who is releasing it.

Went to Queens and experienced Queens Chaos. Seems like there is a collective of bands that are all friends and have this movement going. The average age at the show went to was lower than a Long Island show, maybe around 17 (I think the Long Island average is closer to 20)...I saw six bands play, and the enthusiasm of the crowd was incredible throughout (about 250-300 people I'd guess) but it was the last band, RPOD, that brought the house down. These guys are crazy, mixing elements of Hardcore, Grind, and Punk in a way that is almost unique. Live, they did a few covers including War Zone ("Don' Forget..") and Sir Mix A Lot ("Baby Got Back").

My record player broke while I was moving. I guess I must have dropped it, but now it ain't working and that is causing me undue hardship. How can a guy who releases records be without a record player? The answer is he can't, so I guess I'll be blowing a couple hundred bucks a new turntable. So I got myself my own "domain" on the internet, and now I can keep people better informed on the nonsense that I feel is important, most notably the releases on Motherbox. The Fisticuffs 7" is out already and we should shortly have the Fisticuffs/Kill Your Idols split 7", secondhand/Willis split 7", Slapjoint/Gleek split 7" and the AnotherSevenFold CD.

48 In the Basement "She's Not Feeling Well" *(POB 1878 Huntington Station, NY 11746/ Lamo 271-5051).* This is good Pop-Punk stuff in the mid tempo vein. Unfortunately, the quality of the recording is ass, which makes it hard to enjoy the music. They are good at layered vocals like Weston used to do so well. I think I'd like to check these guys out live. Where have all the Long Island Pop-Punk bands gone??(Cassette)

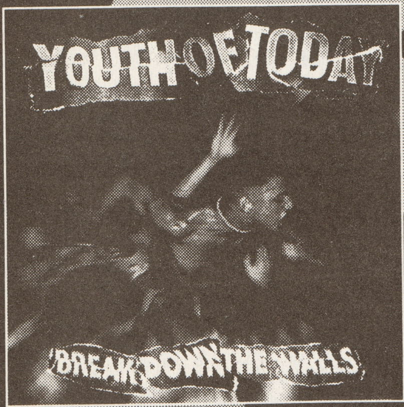
The Embarrassing Rex "EPS" *(GruntShop, 446 9th St., Brooklyn, NY 11215).* Ok, so the Embarrassing Rex have mastered the sing along chorus style Pop-Punk. I hear the very strong influence of Green Day and Wasted Time. This is a really good album that follows the tried and true formula to a T. Slow tempos liken this to '50's tunes, almost like the Beatnik Termites. A feel good type CD. My only question: is Rex original?(CD)

The Mart!ans "The World's Not Gonna End" *(Sour, 709 Ridge Blvd. Connellsville, PA 15425).* These three boys are from somewhere upstate in the 607 area code. That said, there are punx in NY. Influenced by i-Farm, Plow United, these guys wail out 24 songs in 35 minutes. Chaotic Punk that is almost too fast at times. I really like it!(CD)

LongDistanceRunner "Listen" *(Interplantery Trucker's Union, 75 East End Ave. P-21-D New York, NY 10023).* Anyone who knows me knows how anxiously I waited to hold this one in my hands. I've been friends with these guys so long now that it is hard to be objective, but this is some great shit. I listen to the "L Factor" and I can feel Tommy's pain at a lost love and it fucking chokes me up. I love that song. This is some groovin' out music somewhere between Emo and Indie Rock, and it seems lately I've been drawn more and more to this type of music. "This Soft Light" is about being insecure, which we have all felt and has an ending that builds up to an explosion. Did you like Garden Variety, Quicksand, or Friction? If you did, take a chance on this one... (CD)

KAOS will try to review Long Island bands that send a quality demo (or CD, LP, 7") if you feel your band should be talked about here or if you need help contacting any of the bands, questions, comments...email us at PaulMOTHER @ aol.com.....or write us KAOS c/o Motherbox Records, 60 Denton Ave, E. Rockaway, NY 11518...

YOUTH OF TODAY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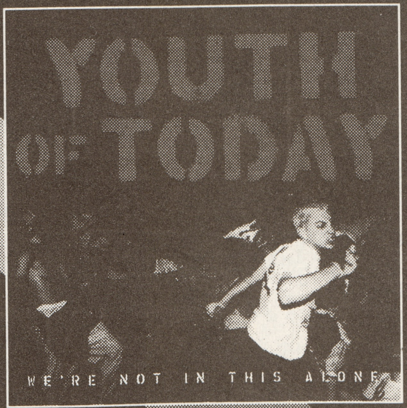
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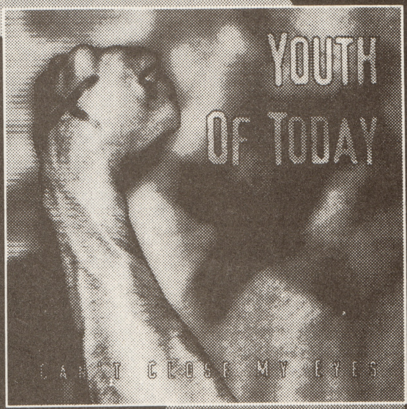
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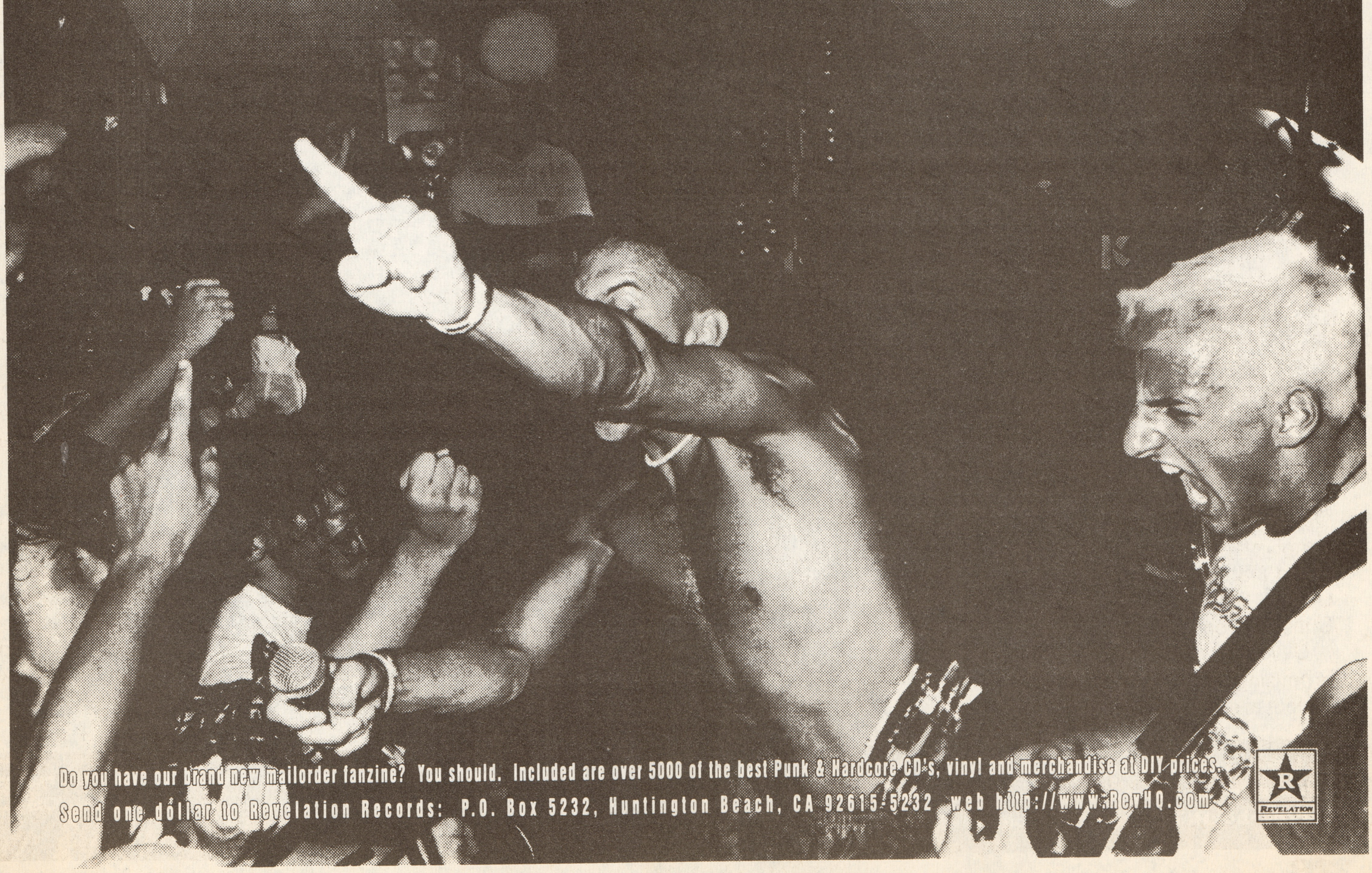

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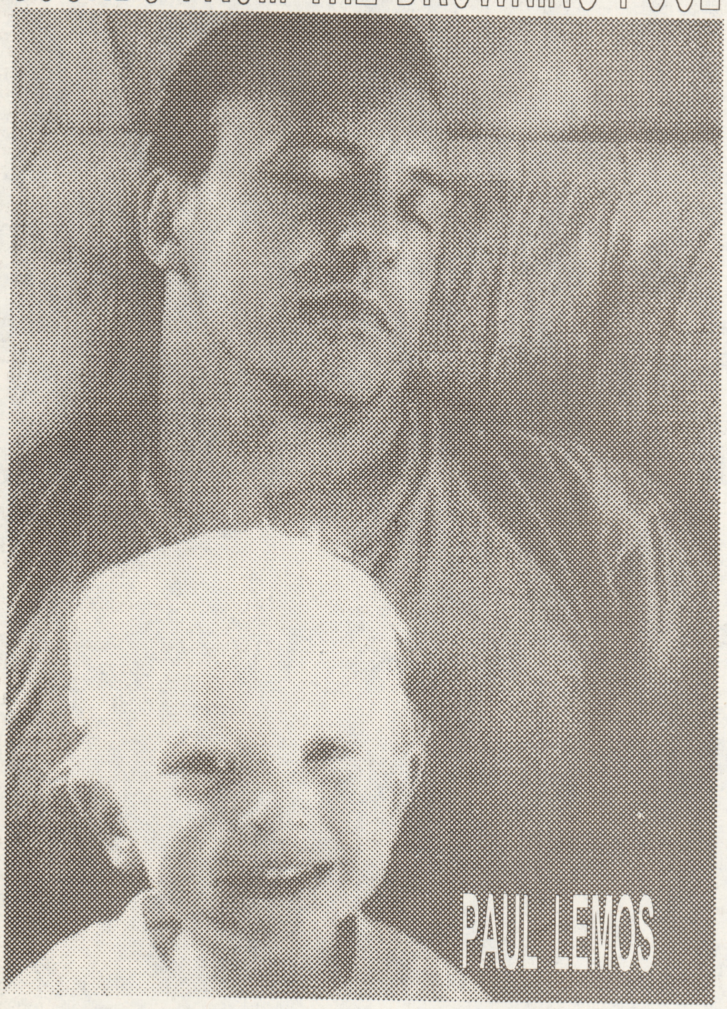

Just a quick note before getting started...Because life has been so hectic lately with new recording projects underway and a return to high school teaching. time has been scarce. So. this month you'll notice a change in format - some feature reviews of major works. then a sort of "stream of consciousness" discussion of other interesting releases...Labels and addresses are listed at the end of this mess. Yours. P.L.
Note: I'll return to the prior format next issue...

V/A "Driftworks Box" (4 CD set) *(Big Cat)*. After a two year wait, the highly anticipated *Driftworks* box has arrived. This massive set presents exclusive works by four experimental composers. each documented on a separate disc to preserve continuity. **Paul Schutze** (UK). **Thomas Koner** (Germany). **Pauline Oliveros** (USA), and **Keiji Haino/Nijiuma** (Japan), some of today's most widely respected avant-garde artists, represent an international community of experimental sound sculptors whose influences date back to the works of the Futurists from the 1920s. *Driftworks* bridges the gap between the Ambient Isolationists of the nineties and the academic avant-gardists of the seventies and eighties. Schutze and Koner, two of the most prominent names in the recent European Isolationist school, present some of their richest work to date. Schutze's *Stateless* consists of eight subtly textured pieces, most of which are propelled by Jazzy fourth world rhythms, interwoven with a colorful array of digital tones and fractured melodies. Of the four discs, Schutze's is by far the most conventional and "listener friendly". Koner's *Nuuk*, the most powerful disc of the collection. is a seven part meditation that gradually envelopes the listener into its menacing electronic vortex, evoking images of frozen landscapes and abandoned civilizations. *Nuuk*'s low end dread and subsonic drones, laced with subtly bleak treatments, represents Isolationism of the highest order. Pauline Oliveros may be an unfamiliar name to those acquainted with modern experimental music. but she is by far the most prominent composer of the group. Oliveros has been a key proponent of the academic avant-garde for more than three decades, but her work. unlike the other artists presented here. has never been marketed to the mainstream. Pauline, however. has quietly continued issuing beautiful. ever-challenging music through the years on labels like Lovely Music and the wonderful. New Albion Records. *In the Shadows of the Phoenix*. her contribution to *Driftworks*. is a collaboration with Randy Raine. Although Oliveros' accordion and Raine's exotic string and wind instruments (Sho. Khaen. danbau) are the only sound sources employed, one would never know it. as the music is so dense and darkly textured, almost orchestral in tone. Careful multi-tracking and extensive processing of instruments has allowed for such a wide body of sound. Unlike the other contributors, Oliveros' work is highly structured and almost classical in nature, but always atmospheric and richly textured. Nijiumu. the last contributor is also the least impressive. Consisting of Keiji Haino, best known for his ultra-noise guitar assaults, Nijiumu finds the artist moving into more ambient areas with varied success. Here Haino throws extensively reverberating guitars. dissonant violins. occasional percussives and wisps of haunting soprano vocals into the mix, creating a somewhat low-fi improvisational soup. Of the three live recordings presented her, only the second, clocking in at a ridiculous 49 minutes, maintains occasional creativity, particularly in its last ten minutes, sounding like a combination of traditional Japanese music and a Penderecki string quartet. Overall, *Driftworks* was well worth the wait and is surely a recommended purchase. Much credit goes to Big Cat for their continued support of such difficult music.(A)

Robert Wyatt "Shleep" *(Thirsty Ear)*. A new work by **Robert Wyatt** is always cause for celebration. since he records so infrequently. but I was completely unprepared for the knock out that is *Shleep*. Not since his solo works from the mid-seventies (*Rock Bottom* and *Ruth Is Stranger Than Richard*) has Wyatt delivered such a unified, truly inspired set of songs; so sensitively supported by a stellar cast of musicians who so beautifully help bring Wyatt's deeply personal, melancholic meditations to life. After years of silence, Wyatt's fragile, mournful voice has been well preserved, as he beautifully renders his words in this strangely bent musical setting that is part Jazz, part progressive and part avant-garde. The entire affair is wonderfully musical, harkening back to Wyatt's most creative period. With support of longtime collaborators **Phil Manzanera** and **Brian Eno**, as well as prominent players like **Evan Parker**, **Philip Catherine** and **Annie Whitehead**, and an unexpected appearance by **Paul Weller** (?!?), *Shleep* sounds like a long lost gem and stands as one of the very best new works of '97.(A+)

V/A "Blueprint" (3 CD set)
V/A "The Definitive Moving Shadow Album" *(Moving Shadow /FFRR USA)*. Moving Shadow, London's premiere drum n'bass label has issued their definitive release, documenting this musical movement's past, present and future. Issued in celebration of their 100th 12" release, *Blueprint*. as the tile suggests, provides vivid insight into the Moving Shadow aesthetic. Beginning with the rhythmic frenzy of Underworld's manic remix of Rob and Goldie's "The Shadow" and ending with the same piece. remixed by the artists themselves, Blueprint is a bold statement of intent: Moving Shadow is here to stay and will continue to progress, to change the face of dance music in the next millennium. Through the course of this lush celebration of rhythm, the very best of Moving Shadow is presented. Major 12" tracks by **EZ Rollers, Aquasky**, **Deep Blue, Flytronics, Hoax** and numerous others appear on CD for the first time. As a bonus, Rob Playford, label founder, producer, programmer and remixer extraordinaire, mixes various key tracks on the third CD, illustrating his creativity and continued love for the music that he helped bring to public attention. Suffice it to say that "Blueprint" is required listening for anyone involved in modern dance music. As an introduction to drum n'bass, you will not find a more comprehensive or finer example of the genre.(A)

John Foxx and Louis Gordon "Shifting City"
John Foxx "Cathedral Oceans" *(Metamatic Records/UK)*. It's really a shame that when one thinks of the group **Ultravox,** one usually imagines the overly dramatic croon of **Midge Ure** and envisions the epitome of new romantic cheese...In their beginnings, before mastermind John Foxx's departure, Ultravox, along with Magazine, was the most exciting group of the late seventies. Their first three LPs were hugely influential works that combined the anarchistic spirit of English punk, the cold wave technology of Cluster and Eno, and the poetic rapture of Rimbaud. Although Foxx's solo career would never come close to reaching the popularity that his old band would achieve with their new singer, new look and new listener friendly sound, he would continue creating a rich, influential body of work, (including Metamatic,the first electronic-pop LP by a UK artist). After a twelve year silence, Foxx has returned with two very different releases, successfully illustrating the dynamic that has always made his work so significant. *Shifting City* harkens back to the cold machine rhythms of Metamatic, an album that was way before its time. In today's marketplace, *Shifting City* will find an enthusiastic audience, as the work is at once mechanically rhythmic, tuneful and richly textured, displaying Foxx's penchant for hypnotic beats, coolly detached verse, mantric choruses and multi-layered electronic beds of sound and melody. *Cathedral Oceans*, on the other hand, is a work of pure ambience. presenting Foxx's heavily processed vocals within slowly unfurling electronic meditations. As the title implies, these pieces are hymn-like in construction and delivery, but strangely, they ebb and flow like waters rushing onto, then retreating from battered shorelines. A beautiful, austere work, *Cathedral Oceans* defies categorization, but is recommended to listeners of artists like Harold Budd, Arvo Part, David Hykes etc....(Both CDs: B+)

Darrin Verhagen, owner of Dorobo Records and member of Shinjuku Thief's solo debut is quite a departure for him. While most of his previous work has been densely orchestrated and conventionally structured in a Goth/Classical vein, *Soft Ash* moves into the realms of musique concrete. Sounds of pumpkin scrapings. thunder, news footage. violins, cellos, tape hiss, etc...have been processed beyond recognition, cut up and reconfigured into very dark textured passages, sonically documenting various human tragedies such as Chernobyl, The Plague of London, etc..

Solar Wind, avant sax legend **Evan Parker's** collaboration with **Lawrence Casserley** is a wonderfully odd work. The five pieces move from the tantric minimalism of composers like Terry Riley, glistening and hypnotic, to the chattering mania of early John Zorn, chaotic and unpredictable. Casserley's electronic treatments and extensive processing of Evan's dynamic improvisations create vivid, ever changing panoramas of tone and color.

Spiritworld, **David Toop's** newest release on Virgin UK, continues his explorations into dark, uncharted realms. As is the case with much of his prior work, Toop creates sonic landscapes of a disturbing nature through digital and organic means. Field recordings, clay drums and bamboo flutes intermingle with electronic shards, tone fragments, short wave interference and shadows of melody, creating a queasy collage of sound and color that is at once enticing and disorienting. Toop's work, although rooted in the "fourth world", integrates elements of musique concrete, Jazz and hip-hop to stunning effect. Find this one if you can... (Try **Other Music**, NYC).

The ever prolific **Paul Schutze** also has a new one out on Virgin UK, entitled *Second Site*, a double CD set consisting of 51 spoken word sections per disc. Like a Peter Greenaway film, this work is fiercely intellectual, meticulously arranged, and consistently difficult. And like Greenaway, Schutze stakes out his own territory - the listener may enter at his or her own risk. Upon entering, however, one is rewarded with a certain strange beauty in the tone, texture and poetry of the work. But it's best appreciated in small doses: *Second Site*, like much of Paul's work, delves into the ascent of human culture, but for the first time he has integrated text into his musical fabric, clearly articulating ideas that had previously been explored strictly through sound.

Andrew Hulme, occasional Schutze collaborator and key member of the mysterious O Yuki Conjugate, delivers a new release by his other full time project, A Small Good Thing. **Block** on Leaf Records (available through Dutch East Distribution) continues the group's strange musical travelogue. Piecing together reverberating guitars, trickling water sounds, found radio voices, noise interludes, acid Jazzscapes, **heavy** Trip-Hop rhythms, distorted whispers, and all manner of fleeting samples into a surreal montage, A Small Good Thing creates a sort of musical noir. Vivid filmic images are evoked by the groups imaginative arrangements and sonic combinations. Like Toop's and Schutze's work, this is challenging, exciting stuff.

New on Thirsty Ear is French multi-instrumentalist Kate St. John's sophomore release, *Second Sight* an unexpected album of lovely, deeply personal songs. Accompanied by a host of musicians on harp, french horn, violin, cello, oboe, etc..., *Second Sight* is at once delicately tuneful and elegantly performed. My favorite pieces are the quiet, simple tracks like the beautiful, melancholic "Songs and Silhouettes", in which elements of folk and classical seamlessly blend. Unfortunately, Kate is not a seasoned vocalist of English lyrics. Although her performances are all well rendered, her vocals occasionally lack range and emotional depth. Overall, *Second Sight* is a warm, gentle listening experience, perfect for quiet evenings at home.

Biosphere's new *Substrata*, also on Thirsty Ear, serves as fairly pleasant background music. Like the sounds of Robert Rich, Steve Roach and TUU, Biosphere explores a brand of watery ambience that boarders on new age. Wet, billowy waves of digital low end undulate as synthetic percussives ebb into and fade from the mix, while distant sequenced melodies and loops appear. Each of the 11 tracks is melodic and atmospheric enough, but there is little here that differentiates the group's music from so many similar ambient aggregations.

Beatsystems, the newest release on England's superb Emit label continues that label's path of unpredictability and dedication to quality work of a most difficult nature. The group's name is completely deceptive, since beats have little to do with their music. Instead, this self titled debut presents a strangely fragmented pastiche, encompassing everything from musique concrete, fractured Jazz, deconstructed spoken word pieces, and droning ambience, to drum n' bass for Buddhist monks. (Check out "Tibet"!) Consider this another excellent addition to the Emit cannon of weirdness!

Two welcome new works from the ever interesting Drag City label, **Aerial M's** *As Performed By Aerial M* and **Flying Saucer Attack's** *New Lands*, have appeared this month. The former is an unexpectedly spare set of tracks for guitar, bass and drums, subtly enhanced by distant, echoing feedback and delicate processing. Aerial M's aesthetic is similar to that of bands like Tortoise in their integration of conventional instrumentation and experimental song structure. Take "Compassion M" for example, a track that is played and mixed backwards. This may seem a silly attempt at experimentalism, but, in fact, the piece works nicely within the context of the whole. Flying Saucer Attack's *New Lands* brings elements of their early saturation recordings together with the gentle ambience of later works. The results are consistently interesting, moving from the strident guitar shriek of "Past" to the quiet, near musique concrete of "Present" and then onto the distorto-grind of "Respect". As usual, the recording quality is somewhat below "low-fi", a crucial element of the FSA sound. This technique works best when the band rocks, but I'd really like to hear a good studio recording of the more textural, meditative tracks.

Moving onto a bit of Reggae, the new label, **Munich Records** has absolutely blown me away with their fantastic reissues of some pure "roots" from the late seventies and early eighties - the most vital period of Jamaican music. *Roots Tradition From the Vineyard* and *Jah Jah Dreader Than Dread* are compilations of the highest order, featuring major singers, toasters, and dub mixers from that era. Vineyard includes lost gems from fairly obscure artists, like **Sammy Dread, Rod Taylor**, **Toyan** and **Phillip Frazer**, while *Jah Jah Dreader* features major players **U Brown, Triston Palmer**, **Freddie McGregor** and **Linval Thompson**. *Roots Tradition* is the rougher of the two sets, with a lot of toasting and oddly fragmented dub mixes backing some of the vocal tracks; where as *Jah Jah Dreader* is a more refined production, focusing mainly on smooth, beautifully melodic vocal tracks. Both, however, are excellent in their own right.

U. Browns *Train to Zion* also appeared this month on the mighty Blood and Fire label. Like most of the pioneering Reggae stars, Mr. Brown, one of the original toasters, created his best work in the late seventies, the time period in which these tracks were recorded. Here U. Brown delivers his usual hyped-up, quick talking toasts over crucial tracks developed by crack studio players and ace producers King Tubby, Prince Jammy and Prince Phillip. Brown's cool, modulated delivery recalls the best performances of his idols, U Roy and I Roy. Without a doubt, *Train to Zion* is one of the best Reggae reissues of the year.

Entering the "Jungle" once more, a number of new and exciting releases lurk in the shadows of the marketplace. The new **Spring Heel Jack**, *Busy Curious Thirsty* is the best of the bunch and a great leap forward, placing them at the forefront of the pack. The title well represents the 60 minutes of musical mayhem contained here. Truncated, twisting beats, brutish bass tones, blasting brass samples, ethereal digital colors and all manner of electronic processing meld in a dizzying, abstract whirlwind of sound. Spring Heel Jack, like Boymerang and a few others, are taking drum n' bass into unexplored regions, creating a new genre of electronic music. A brilliant disc!

Of much more conventional nature is the elegant new **Omni Trio** release, *Skeleton Keys*, on Moving Shadow. Unlike the cold manic tension of Spring Heel Jack, Omni Trio's music is soothing, spare, meticulously arranged, and consistently melodic. The pieces here are built upon simple, direct rhythms, interspersed with gentle repeated keyboard motifs and glistening electronic enhancement. Like many of their label mates, Omni Trio creates lovely sonic pictures, irresistibly warm and intoxicating. The precise Jazz grooves and delicate placement of each tone and gossamer melody makes Skeleton Keys a special release, perfect for holiday gift giving. From New York's premiere electronic label, Liquid Sky come two new works, **187's** *When Worlds Collide*, and *The Abducted Remixes*. Both are exciting representations of American drum n'bass. 187, one of the hardest junglists in the states, goes for the throat with his frantic break beats and bruising arsenal of noise samples. *When Worlds Collide* is intensely fast paced, balls to the wall jungle, impressively programmed and recorded. An excellent addition to your collection! *The Abducted Remixes* is a fascinating project based on veteran junglist **Soul Slinger's** 1994 recording sessions in London, during which time the source track, "Abducted" was originally produced. The song in its original form would help reorient the direction this music would take in the years that followed. Here, a number of Liquid Sky artists like DJ Wally, Tube, We, T. Power and Soul Slinger himself remix this ground breaking track, creating entirely new and unexpectedly varied versions, all the while expanding the perimeters of drum n'bass. The most exciting mixes, however, are Soul Slinger's original 1994 version and T. Powers'mix from the same time period. Also noteworthy is Tube's grinding tek-step interpretation. Although the aforementioned mixes stand out, the entire set is well conceived and executed.

New from **Astralwerks** is the highly anticipated debut album from **Source Direct,** *Controlled Developments*; a CD accurately defined by its title. Fractured, angular rhythms, repetitive analogue groans and ominously swooping samples lurch in and out of this icy mix in a very tightly controlled fashion. Like Photek's work, the music of Source Direct is stark, unmelodic and unsettling, almost clinical in its approach. The uncompromising experimental nature of *Controlled Developments* illustrates yet another fascinating side of this momentous rhythmic movement called drum n'bass!

Thrill Jockey, one of the most progressive labels around, has been issuing some fantastic stuff these past few years. With groups like Tortoise, Oval, Trans Am, The Sea and the Cake, and Mouse on Mars, the label has carved out a prestigious, and much envied niche for itself. **Mouse on Mars**' long awaited third LP, *Autoditacker* is a buoyant model of modern electronica, in which experimental ideas are seamlessly integrated within a richly textured fabric of rhythm, noise and melody. The group continues in the tradition of older Dusseldorf electronic pioneers like Pyrolator and Der Plan in their use of squiggly analogue signals, light hearted synth sequences, varied percolating rhythms and odd gurgling samples. *Autoditacker* is a rare and wonderfully quirky, unpredictable listening experience, conceived by adventurous musical minds.

Chicago is definitely the current center of experimental "Rock" with fiercely independent labels like Thrill Jockey, Drag City, Atavistic, Kranky and Skin Graft issuing works of a most uncompromising nature. Skin Graft's new release by **US Maple**, entitled *Sang Phat Editor* consists of some of the most disjointly bent exercises in rhythm and noise that I've encountered in a while. Imagine a combination of Beefhart's jangled, chaotic rhythms driving Dave Yow's (Jesus Lizard...) stream of consciousness howling, and you'll have a pretty clear idea of the US Maple sound. *Sang Phat Editor* is a wild ride full of crazed, unexpected rhythmic shifts and cruelly deconstructed songs. Recommended to fans of the aforementioned Beefhart and Jesus Lizards... Also from Skin Graft comes the fantastic *Camp Skin Graft*, a compilation of the label's often pulverizing, constantly challenging, 33 greatest "hits." This delectable assortment of artists from Japan and the US (mostly Chicago) includes **UFO or Die**.

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Omoide Hatoba, **Melt-Banana**, **Ruins**, **Zeni Geva**, **Dazzling Kill Men**, **Mount Shasta**, etc.. Aesthetically, the music contained here is inspired by the manically funny, fast paced chaos of groups like Boredoms, the intellectually demanding experimentalism of bands like This Heat, and the caterwauling improvisational anarchy of no-wavers like DNA and Mars.

Bridging the gap between modern classical and experimental music comes the incredibly complex sonic voyage, *Frankenstein Symphony* by famous Canadian composer, Francis Dhomont. Like the mad scientist referred to in the title, Dhomont has taken his musical scalpel, hacked bits from works by like minded composers, sampled, processed, cut and pasted them, creating an entirely new, ultra-powerful monstrosity! This is electro-acoustic music of the highest order and a perfect primer for those new to the genre. This dark, seething maelstrom of colliding, ever-changing tonal fragments represents the best musique-concrete has to offer.

Like Dhomont, New York composer, **Glenn Branca** has long been writing symphonies in his own personal musical language, eluding the Classical and Rock mainstreams. **Atavistic** (a label dedicated to the preservation of the terribly underrated, profoundly influential contributions of New York's no-wave and post no-wave composers), has unleashed a bruising collection of excerpts of Branca's guitar symphonies. *Selections From the Symphonies* documents portions of six works for large electric guitar and percussion ensembles. Beautiful, undulating, dissonant masses of harmonic tones propelled by increasingly ferocious drumming build to crescendos of furious cathartic power symphonies, each of which Atavistic has reissued individually. Also from Atavistic is the reissue of post no-wave release *One Two Punch* by **Don King**, a group formed by members of DNA and Mars. Developing in New York, circa 1981, around the same time as Sonic Youth, Don King was a sort no-wave/downtown hybrid, bringing together the angular discord of the former with the loose spontaneity of the latter. *One Two Punch*, highlighted by a new extended "dub" remix of "Revelry," serves as an interesting document of an important transitional period of New York music.

From Massive Attack's label **Melankolic**, appears the debut release by **Alpha**, *Come From Heaven*. The title provides some insight into the warm, Trip-Hop Jazz that permeates these 13 delicate songs. Like Massive Attack, Portishead, and recent Everything But the Girl, Alpha integrates lush, slow grooves, dub basslines, and mournfully emotive male and female vocals into a rich, organic musical blend -- the results of which are sometimes heavenly, indeed!

After a three year absence following their ground breaking debut *Dummy*, **Portishead** reach even further into the realms of despair with the self-titled sophomore effort (London Records). Geoff Barrow's dark, understated keyboards, ghoulishly spare arrangements, and haunting rhythms provide an effectively bleak backdrop for Beth Gibbons' emotionally ravaged vocals. The stark black and white beauty of the group's musical "noir" conjures vivid images of smoke filled, dimly lit chambers of desolation, an endless spiral into the pit of depression. Like Portishead, the UK duo, **Laika** also creates haunting, richly textured music. After a two year silence, the group has returned with their second LP, the brilliant *Sounds of Satellites* (on Sire Records). Abandoning the overwhelming polyrhythmic intensity of their debut, the new LP is a mellow, atmospheric triumph of melody and texture. Margaret Fiedler's subtle whispered vocals and Guy Fixsen's warm pulsing beds of electronic color and rhythm combine with stirring results on these 13 glistening tracks. Bringing together elements of Trip-Hop, modern electronica, pure pop and experimentalism, *Sounds of the Satellites* stands as another of the year's best releases.

While on the subject of modern electronica, notice must be taken of the Ninja Tune label's newest release by **Animals On Wheels**, *Designs and Mistakes*. Consisting of one Andy Coleman, Animals develops a disorienting array of electronic soundscapes and rhythms in the vein of Aphex Twin and U-Ziq's "left field" style Drum n'Bass. Although hyper-rhythmic, this is definitely **not** dance music. I fact, I'm not quite sure how one might categorize Animals' sound. Suffice it to say that *Designs*... is a quirky, precisely programmed combination of lush electronics and odd, tightly wound "micro" rhythms...Does that make any sense at all?

I'll end this month's column by discussing a worthwhile reissue from the mainstream: Legacy's double CD retrospective of the **Psychedelic Furs**, *Should God Forget*, appears at an opportune time, given the renewed interest in music from the early eighties, and vocalist Richard Butler's re-entry into the marketplace with his group Love Spit Love. *Should God Forget* nicely documents the group's very best work from their beginnings in 1979 to the end of their existence in 1991. For me, the first disc is the more powerful of the two since it captures a band that roared into the scene with two powerful, innovative records; their self-titled debut and *Talk Talk Talk*, (perhaps their finest moment). Unfortunately, these records were too far ahead of their time to reach a "Modern Rock" audience that didn't really exist at the time. As is so accurately stated in the liner notes, The Furs were kind of the missing link between the Sex Pistols and Nirvana. Sadly, in an effort to find a larger audience, the group became ever more produced, polished and conventional, losing their volatile, experimental edge. But The Furs continued writing catchy, pleasant songs throughout their career, as is clearly evident on disc 2. *Should God Forget* is an essential item for fans of the group, as it contains numerous unreleased gems, BBC recordings and live tracks. Another comprehensive release in the Legacy tradition.

Contact Paul Lemos at 54 Locust St., Massapequa, NY 11758

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Big Cat/V2, 14 E. 14th St., New York, NY 10012
Thirsty Ear, 274 Madison Ave., Suite 804, New York, NY 10016
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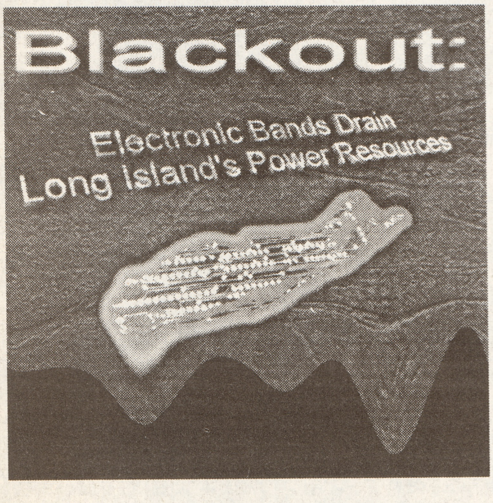
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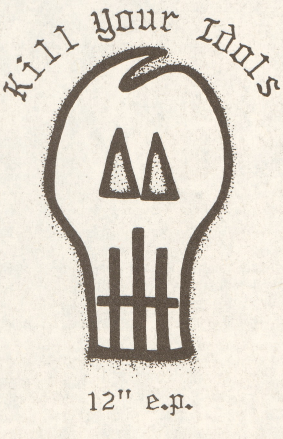
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Audio Reviews

25 Ta Life "Strength Through Unity The Spirit Remains" *(Triple Crown. 331 W. 57th St. #472. New York. NY 10019)*. This is a raging six song EP bursting with more Hardcore than ya find in 15 songs by most bands these days. This is no bullshit, east coast style mosh-it-up stuff that'll leave ya dazed by the musical carnage. but the lyrics are actually **positive**, with an emphasis on strength through self-reliance and "right actions" that parallels Costanada's "way of the warrior" in many respects. Best song title: "Took My Kindness. For Weakness." Short at six songs, but so intense ya may not even realize it at first. Recommended for those who wanna hear **real** Hardcore.(CD)**-Rich**

454 Big Block "Save Me From Myself" *(Big Wheel Recreation. 325 Huntington Ave.. #24. Boston. MA 02115)*. 454 Big Block's last disc released on Century Media was rather impressive, but this time around these guys are back with even more rage and energy. There is plenty of groove Metallish Hardcore that will appeal to fans of bands like Biohazard and Vision Of Disorder. I must say this outfit **does** manage to create some rather interesting guitar harmonics, chord arrangements, and song parts that don't drag on monotonously. Vocals are gutsy, delivered in a raspy screamed type manner. Altogether, *Save Me From Myself* finds 454 Big Block getting tighter and more solid as musicians. This is definitely a group to watch out for.(CD)**-Alex**

Acumen Nation "More Heart" *(Conscience. 450 W. 15th St. Ste 405. New York. NY 10011)*. Formerly known as Acumen (like you couldn't figure that out for yourselves), AN more or less have the same shtick. This is pretty much that light Industrial stuff that has a heavy emphasis on guitars, and even seems to be heavily influenced by that sort of guitar Rock. The singer has a trace of Vince Neil in his voice, and when he gets aggro you start getting a bit worried. Acumen probably have a huge audience of kids who gobble this stuff up. after all it's catchy, light, and fluffy, and doesn't really challenge conventional minds either. The sort of stuff you'd play while skateboarding or something.(CD)**-Groovy**

Ancient "Mad Grandiose Bloodfiends" *(Metal Blade. 2828 Cochran St. Suite 302. Simi Valley. CA 93065)*. The first Ancient was not that good a record; as Black Metal goes it was actually pretty poor. The saving grace was the female vocalist they had recruited for back-ups. Well she's in Dimmu Borgir now. and there is a new woman here. Her vocals are not operatic and high pitched like her predecessor; they are deeper and more masculine and take from this band a dimension that was one of their high points. Musically they are much more diverse and improved, and the Merciful Fate cover they do is one of the best I have ever heard. but as a whole they are still a second rate Black band. On a more positive note. this is one of the better records Metal Blade has put out under their imprint this year.(CD)**-Myk**

The Authority "Who Knows?" *(GMM. POB 15234. Atlanta. GA 30333)*. Working class '77 Punk Rock played loud and obnoxious with a lot of power. I really like this a lot with its working class anthems and its British-style vocals. Good record. I'd like to hear more.(CD)**-Spag**

Autumn *(Crisis. POB 5232. Huntington Beach. CA 92615)*. This is the second single by Autumn I have had the pleasure of hearing. In some cases they remind me of Irony Of Lightfoot; they have the right amount of chunk with a gut wrenching set of vocals, then without missing a beat it'll will switch over almost to a Farside type melodic setup. It is original and a nice change, I don't think I like it as much as the afore mentioned bands, but they will rank repeated listenings. It's just too bad they didn't do this as a 7". It seems real hard these days to sell a four song CD.(CD)**-Myk**

Biohazard "No Holds Barred" *(Roadrunner. 536 Broadway. New York. NY 10012)*. The return of the "I'm harder than you" originators. Does anyone care? I didn't much think so. They have been dropped by Warner after putting out a bunch of awful records, they recruited Rob from Helmet (which seems like a step down for him). and they returned to their bread n' butter label, Roadrunner. To top it off. their return is a live album. News flash: a band with slumping record sales does not put out a live album, they don't sell either. It was fine for Roadrunner though, cuz they won't have to put money into the recording. This is the best album since *Shades of Grey*, but that's only because they play a bunch of old songs. All in all, pretty much a waste of my time.(CD)**-Myk**

Black Jack *(Estrus Heavy Machinery. POB 2125. Bellingham. WA 98227)*. Hey, it might be quite a departure from the usual stuff that Crider puts out, but this is some really good fuckin' Hardcore Punk, smegbreath!!! Not to be confused with Black Train Jack or Jack Black, Portland. OR's Black Jack has a lot in common with their fellow Portlandites Poison Idea when it comes to politically incorrect in yer face style chainsaw speedfuck type sludge, didja get that one indiejerk??? Check out the gonads on these titles:"Step On You." "Uterus Hammer" (watch out, ladies!!!), "Don't Get In My Way", "Castrated"- all this and influences like Negative Approach and the Plasmatics makes these meanass mofos a formidable opponent in any dark alleyway. 21 songs, 23 minutes and no fuckin' apologies, this is one of the better Hardcore records to come out in a long time and deserves to be heard, SO THROW AWAY THAT LAMEASS VEGAN STRAIGHT EDGE CRAP. EAT THAT STEAK, SWILL THAT WHISKEY AND LISTEN TO A REAL FUCKIN' HARDCORE BAND FOR A CHANGE, PISSBOY!!! Gotta say I dig it.(CD)**-Joe**

Blind Pigs "Sao Paulo Chaos" *(Grita! POB 1216. New York. NY 10156)*. Snotty, heavy. old school Punk that makes me want to get a phat mohawk. Well, not really but it sounded cool for a second. I'm happy with my "Joe-Generic" dew for now. Rancid fans would enjoy this even though there's no trace of Ska to be found (Thank god!!). Two middle fingers for: "Urban Paranoia," -- it's so fuckin' furious!(CD)**-BazTurd**

Bonesugar "Human Cattle For The Greys" *(PIE. 67B Glen Cove Ave. Glen Cove. NY 11542)*. Good pop music with a raw production. Not too many surprises if you are familiar with Cheap Trick. Weezer, and Nirvana. but the familiarity and lo fi ambience makes for a pleasurable listen. This band features Pete Dillon. who used to play drums in the 80's Thrash-Death Metal band, Desecrator. I'm glad that Pete cut his hair and discovered the word. "chorus" means more than a description for a guitar effect pedal.(CD)-**Mr. Hymson**

Born For Bliss "Flowing With The Flue" *(Nuclear Blast. POB 15877. Tampa. FL 33684)*. Born For Bliss is a dancehall Gothic band. Dark lyrics sung by a accented male voice. Pianos and bass beat power many of the songs, while some **do** venture into a more traditional feel. Some female backups and samples keep this up with current trends and it is rounded out by a cover of "White Rabbit." I would recommend the new Paradise Lost before this, but it's not the worst thing I ever heard.(CD)**-Myk**

Boss 302 "Rocksongs" *(360 Twist. POB 9367. Denver. CO 80209)*. High energy garagy Rock n' Roll. Vocals are low and deep, and the guitar wails. If the Misfits played in a garage band they would sound like Boss 302. Pretty solid. Worth a few spins on the CD player.(CD)**-Spag**

The Bouncing Souls *(Epitaph. 2798 Sunset Blvd.. Los Angeles. CA 90026)*. Not much to say about this Bouncing Souls debut from Epitaph. In fact, it almost seems like Epitaph would sign just about any band these days. I never thought that a record label with such a huge stable of Californian bands would ever be interested in a band that came from the suburbs of New Jersey. But really, who cares anyway? As far as the music goes, let's just say that it's your typical Pop/Punk that has been done so many times before by so many bands better than the Bouncing Souls. One of the few credits of this band could be the fact that they have been together for about nine years, but other than that, I'm not impressed.(Cassette)**-Lloyd**

Bouncing Souls *(Epitaph. you know the address already!)* Weeehoooo! I love this friggin' record! The Bouncing Souls have packed one hell of a Punk Rock punch on this one, less Ska. more Punk. Great fuckin' sound and great lyrics, along with plenty of sing-a-longs for the kiddies. Plenty of drinking songs to boot. This is too cool. I have always liked these guys, but I must say that I love them now. This will get plenty of airplay from me. Timmy Chunks and the boys even wrote one together called "Chunksong." How fuckin' cool is that? Weeeehooooo!(CD)**-Marc**

Brand New Unit "Looking Back Again" *(BYO. POB 67A64 Los Angeles. CA 90067)*. Wow! This is my surprise CD for this issue. I knew nothing about BNU until now, but damn was I surprised. This is a great record filled with melodic. hooks galore, and inspiring Punk Rock. Fans of Doc Hopper and Ringing Ear Records will love this band from Vancouver. I wonder if the Pipefitters know these guys. They should if they don't already. these guys are awesome. Some great timing changes thrown in make this a great record. BYO has an awesome band here.(CD)**-Marc**

Brat Face "Attention Deficit Disorder" *(Fanatic. who cares?)*. Yeah. What do I say? They suck. OK. Whatever. Screaming wild vocals and basic notes makes this a real snoozer. Next please. (CD)**-Spag**

Brutal Truth "Sounds Of The Animal Kingdom" *(Relapse. POB 251. Millersville. PA 17551)*. Who the fuck is this? This is not the same band I remember from my days at Earache. This is the best fucking record they have ever done! It may be the best record by any New York based Grind band ever. It's fast and punishing. Kevin's vocals are powerful and present in all tones, not to mention there are 22 songs. Billy Anderson recorded this, and I'm sure that helped. How can you go wrong with the guy who recorded Neurosis, Buzzoven and Kiss It Goodbye? I can not begin to tell you how good this record is and how far this band has progressed. As a matter of fact, throw out all previous Brutal Truth records and go get this one, 'cause it's not even like the same band.(CD)**-Myk**

Brutal Truth "Sounds From The Animal Kingdom" *(Relapse. POB 251. Millersville. PA 17551)*. Brutal Truth have finally perfected their mix of Death Metal, Grindcore, Hardcore, Punk. and Metal and unleashed this masterpiece. This is, rarity of rarities, an extreme album that reeks of originality. The BT influences are still there (early Napalm Death, Carcass, SOB, and Nuclear Assault "sorry Lilker, but every now and then you do slip in a Nuclear Assault riff"), but due to a unique production and varied vocals this album is way better than most Death Metal out there. This album is more Hardcore than *Extreme Conditions* but more Death Metal than *Kill. Trend. Suicide*. BT have always walked the tightrope between Death Metal and Hardcore, but this is the defining album of Brutal Truth's career.(CD)**-Mr. Hymson**

Capitalist Casualties "CC" *(Slap A Ham. POB 420843. San Francisco. CA 94142-0843)*. Fast Hardcore with the emphasis on fast. Musically this is a cross between the first two DRI records, and the first two Napalm Death records. Every song is about one minute long and their are 74 songs on this CD. The good news is, you get a lot for your money. The bad news is, you probably won't want to listen through this CD in one sitting. There simply is not enough diversity here to hold one's interest for over an hour. However, this is a great Hardcore CD. The production is good, there is a CD booklet with the lyrics to 74 songs. and as I said before, the music is fast. If you think DRI had their finest moments before *Crossover*, stuff this CD in your stocking.(CD)**-Mr. Hymson**

Cards In Spokes "React" *(Allied. POB 460683. San Francisco. CA 94146-0683)*. As the first track on this disc bursts from my speakers, I'm transported back to the Descendents' *All* album. On the song "Faces On File", Cards In Spokes manage to capture the heart and vibe of the masterpieces carved out on the classic LP by the aforementioned Pop Punk icons. This might sound like a dig. but this feat has been attempted by many and achieved by only a few of the prevalent Descendents emulators. Of course, Cards In Spokes have plenty of other songs that bear no semblance to the opening jam and Kenny Beers doesn't sound like Milo, so there's no overall dead ringer effect.

The point of the initial comparison was to illustrate Cards In Spokes' ability at mixing Pop and Punk without losing vocal coherency or sounding repetitive. Unlike the typical three-chord bore tactics used to make people bump angrily into each other, Cards In Spokes' music is good enough for pure listening enjoyment. In a field where nothing is new, you can only hope for good...and this is good.(CD)-**Rowan-Morrison**

Cause For Alarm "Birth After Birth" *(Victory. POB 146546. Chicago. IL 60614)*. This is the second CFA release this year, but it doesn't really matter because if you put the two together you still don't get a full-length album. This is a MCD or a double 7". The quality maintains the same, not quite as good as the original, but still some of the best old school Hardcore around. There is a guest appearance of Roy Mayorga of Nausea/Thorn fame to play some guitar, which is probably a nice change for him. All in all I find it to be a decent EP from the NYC living legends.(CD)**-Myk**

Christ "Page 15" *(Temperance. POB 685. Northfield. NJ 08225)*. This two (?) song CD is good. The first song is 16 minutes long but has what I think is a few songs in it. It might be one song, but they don't really connect together or resurface. The sound is very similar to early Engine Kid, but with growlier vocals. Mid-tempo Hardcore with experimental sections fills that combine mellowness and volume swells. I would really like to see how this band develops. It might turn into something really good.(CD)**-Mr. Noiz**

Chuck "Westward Ho!" *(Fearless. 13772 Goldenwest St.. #545 Westminster. CA 92683)*. Another great, upbeat Calicore record from the people at Fearless. This isn't as heavy as Straight Faced but it's not too far from it. I like it a lot. Great vocals and lyrics that shoot straight from the heart. Some great riffs and awesome vocals make this a great record. This also includes a cover of "Overkill" from the Men at Work guys. but Chuck do this better than the original. My favorite track here is "Inconsistencies." Good

Happy Birthday!

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10th
ANNIVERSARY

Lookout Records, Berkeley, California's premier independent punk rock label is proud to announce that its 10th anniversary will be in January 1998. Lookout is best known as home to legendary bands Operation Ivy, Green Day, and Crimpshrine as well as many others, and has been credited along with 924 Gilman Street as being the birthplace of the modern pop punk sound. To kick off our year long celebration, a series of benefit concerts will take place over the weekend of January 9th, 10th, and 11th in Berkeley and San Francisco. In addition to the performances, Lookout will host special events at the Lookout Recordshop, films, karaoke, kissing booths, special auditions for Lookout Records and much more.

The primary organizations Lookout has chosen to benefit through these concerts are: The Musicians Assistance Program, FSU and The Berkeley Skate Park. The Musicians Assistance Program is an organization which places musicians who have drug or alcohol problems in treatment facilities. They are an incredible organization which has helped many people in our community get treatment when there were no other options. FSU is the foundation created by Jello Biafra and Dexter Holland from the Offspring. FSU aims to provide support to critical and necessary social services, assist those in need, help restore and maintain a healthy environment, and strengthen human rights whenever and wherever possible. The Berkeley Skate Park is a new skate park which is being developed near Gilman St. in Berkeley. Once built, it will provide a healthy, safe place for kids in our community to go.

All profits raised through the 10th anniversary events will go to support these organizations. The profits raised from the sale of special 10th anniversary merchandise will go to other selected charitable organizations.

Lookout Records' current roster includes The Mr. T Experience, The Groovie Ghoulies, Pansy Division, AVAIL, Auntie Christ, The Criminals, The Smugglers, The Donnas, The Hi-Fives, Squirtgun, (young) Pioneers, The Crumbs, The Queers, The Phantom Surfers, The Potatomen and many more.

TENTATIVE SCHEDULE:

FRIDAY JANUARY 9TH
@ GILMAN ST., BERKELEY
The Bomb Bassets
The Donnas
Auntie Christ
The Hi Fives
$5 doors at 8:00 PM

SATURDAY JANUARY 10TH
@ SLIMS, SAN FRANCISCO
The Criminals
The Go Nuts
The Smugglers
Tilt
The Phantom Surfers
The Mr. T Experience
$10 doors at 7:00 PM

SUNDAY JANUARY 11TH
@ BOTTOM OF THE HILL, SAN FRANCISCO
Uranium 9 Volt
Squirtgun
The Groovie Ghoulies
Pansy Division
$7 doors at 8:00 PM

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stuff.(CD)-**Marc**

Crack Up "From The Ground" *(Nuclear Blast. POB 15877. Tampa. FL 33684)*. This is part of that new Goth revival. part traditional Goth and part Black Metal. It is very powerful and extremely moody, and the vocalist sounds like a cross between the guy from Corpus Delecti and Rick from 25 Ta Life. It's a good mix, and the record has lots of melody. It isn't so Goth that you want to slit your wrists after listening to it, but on the flip it isn't so tough that you want to slit someone **else's** wrists either. This is an interesting and well done mix of music that I would normally say shouldn't go together. (CD)-**Myk**

The Cruxshadows "Telemetry Of A Fallen Angel" *(Nesak International. 21000 Boca Ria Rd #A15. Boca Rotan. FL 33433)*. Florida is like one of the weirdest places; you have some decent Death Metal being produced there, a huge homosexual resort area, spit layered white trash, xenophobic Cubans, one of the highest crime rates in the country... and 2 Live Crew were once arrested for singing "Oh Me So Horny." Anyway, to make matters all the more interesting is Cruxshadows, whose front person draws a comparison to Peter Murphy and the guy who fronted Shamefaces (of course I don't recall his name at the moment). Rather then being a clone by the numbers, Cruxshadows give you a good amount of originality as well, making them worthy of my praise (like you actually give a crap about what I think). This is a three piece who incorporate some electronic instrumentation, which at points reminds me a bit of the intro music to *Re-Animator* (which is a very good thing) with your standard traditional Rock instruments as well as some violins. Decent songwriting and ideas demonstrate this band has some vision that should keep them up and running for a while. I'd expect the club goths will be doing their *Mask of The Red Death* dance to this in the near future. The best thing to happen to Florida since canned Gator meat and Goat's milk toffee (CD)-**Groovy**

David Bowie "I'm Afraid of Americans" *(Virgin. 338 N. Foote Hill Rd., Beverly Hills. CA 90210)*. This CD single finally shows that David Bowie has figured out how to mesh his artistic ability with that of the new Techno-Synth movement of the '90's. With the help of Trent Reznor, Ice Cube, and Brian Eno, Bowie has left no stone unturned to depict himself still the master of all he touches.

David Bowie "Earthling In the City" This is the CD that is being given away with the November issue of *GQ*. not quite as heart felt as "I'm Afraid of Americans" but still just as earth shattering and groove moving. All of these tracks including, "I'm Afraid of Americans" should be hitting your local rave club or halfway decent dance club. A must for any Bowie fan. I bought *GQ* for it, God help me.(CD)-**Tech Boy!**

Dayinthelife...*(Building/TVT. 23 East 4th St., New York. NY 10003)*. Building is Don Fury's label, and this band is fronted by George Reynolds who sang for Mind Over Matter. Fast, with a noisy, layered experimental edge that reminds me of the last MOM record in some ways (sorry to make a comparison, but it's necessary), and George's thought-provoking stream of consciousness lyrics are often delivered as though they're zipping out of a machine gun, though there is a lot of vocal interplay as well. Cool stuff. Comes with a color booklet and lyrics.(CD)-**Rich**

Dead End Kids "Gonna Find Me Some New Droughets" *(Napalm Ape. POB 2510. Pt. Charlotte. FL 33949)*. Usually no covers or song titles gets no review but for some reason I put this on. It's your typical generic three chord Punk that ends up flat. I'm sorry it's not bad, it's not good, it's just there. Not enough balls for me. I think a little more practice and a lot more guitar would make them a good band. They got the right idea. They have a vintage sound that I like but just fall short, losing my attention.(CD)-**Spag**

Deicide "Serpents Of The Light" *(Roadrunner. 536 Broadway. New York. NY 10012)*. It has been some time since the last Deicide release and these guys still have an extreme hatred for the guy we call God, although they've matured a little, as only one song is actually an attack on Christ. As always, the music is non-stop go, with those cookie monster type vocals. For a little variety, there is a background Black Metal-y voice and a second Glenn Benton type voice. The cover art is sort of a mix of Hellraiser meets the Leatherface meets Christ; pretty foul, but considerably downplayed from the last cover. Lyrically Benton and crew are still at the top of the Death Metal world, and they will most definitely ride the current Death Metal revival to the top. This is a top notch record, worth the wait and the time.(CD)-**Myk**

Destroyed By Anger "DBA" *(Vulture. POB 730. Coram. NY 11727)*. Steroid Metal. Time to arm wrestle Phil Anselmo. This is a great Metal album. If you like Pantera, Machine Head, and Biohazard, then *DBA* is your cup of tea. The production is raw, which I like, but will keep Metallica fans away. This band is by no means Hardcore. and they have bad Eddie Van Halen solos to prove it. However, I do think fans of Earth Crisis, Integrity. and 25 ta Life will enjoy *DBA*. If you have long hair and live in Suffolk County, buy this record.(CD)-**Mr. Hymson**

The Dirtys "You Should Be Sinnin'" *(Crypt. 1250 Long Beach Ave. #101. Los Angeles. CA 90021)*. First of all. anyone who names their music publishing company after grindhouse legend David Friedman automatically gets an awesome review, DIG IT MOTHERFUCKER!!!!!!! Ilsa, the She Wolf Of The SS would be mighty proud o' dese four fierce fuckin' raunch'n' rollers, ya better believe it baby. Kickin' out the jams ala The MC5 buttfuckin' Motorhead on a crystal meth joyride through the red light district of your favorite city. The Dirtys will roll ya fer the twenty in yer wallet, spank yer girlfriend for absolutely free (you should be grateful, shitbag!!!) and puncture your eardrums with lo-fi classics like "Midnite Till Noon," "Dirty's Boogie" and of course my favorite, "Drink, Fight...Fuck!" Leave the politically correct milktoasts at home Patsy. this 'uns for the real heavyhitters, GOT IT??? Good. Excuse me, I have to go rip out somebody's spleen now...(CD)-**Joe**

DM3 "Dig It the Most" *(Bomp. POB 7112. Burbank. CA 91510)*. Similar to the Insomniacs and some sounding '60s pop British bands. Very clean sounding guitar work, nothing punk about this but still it's very catchy. Pretty good.(CD)-**Spag**

Doubting Thomas "Father Don't Cry" *(Metropolis. POB 54307. Philadelphia. PA 19105)*. Pre-Download, Key, Goettel and Ogilvie recorded as Doubting Thomas, which foreshadowed their projects to come. This re-issue sounds like the direction Skinny Puppy could have gone into, in the respect that it's experimental with layered synths and beats. If you're down with Download, pick up this gem.(CD)-**BazTurd**

Download "Charlie's Family" *(Metropolis. POB 54307. Philadelphia. PA 19105)*. If you don't know that Download was a Skinny Puppy side project, then go live among the clueless. In the meantime, *Charlie's Family* is a rare recording re-issued by Metropolis that's a score to an obscure film of the same name. This time, we get to listen to a different, more ambient, less beat-oriented side of Download in contrast to their much known chaotic direction. Have no fear. *Charlie's Family* is still a very experimental Download album that you can bug out to for a long time.(CD)-**BazTurd**

Dropkick Murphy's "Boys On The Docks" *(Cyclone. 24 Pheasant Run. Merrimack. NH 03054)*. I first heard these guys when we were putting the '97 *BYOFL*, and I was mighty impressed by what they had to offer, which quite thankfully continues with this disc. Let's face it, these guys are going to be huge, because they **have** to be or there just ain't no fuckin' justice in this world. Good fuckin' song writing and arrangements are what make these guys stand out from the hundreds of other Punk bands that swamp us with material each and every issue. If you're one of the lugheads who thought Punk has been dead since '77 then you should pick this up, because this will bitch slap into reality each and every time you listen to it. If you can't relate to these guys it's probably because you're a pretentious snob or wealthy elitist or you haven't worked a day in your stinkin' life. Oops. this is supposed to be a review, not a commentary. Buy this now!! (CD)-**Groovy**

Dynamite Boy "Hell Is Other People" *(Offtime. POB 52114. Houston. TX 77052)*. This release will appeal to anyone who can't get enough of poppy Green Day punk. In fact these lads sound quite a bit like Green Day here and there. Upbeat chords, sing along choruses, a happy go lucky vibe, what more can a DookieHead ask for. This disc ain't terrible, but I've heard this stuff a million and one times already. Next!(CD)-**Alex**

Eleven Eleven *(Doghouse. POB 8946. Toledo, OH 43623)*. Sort of a strange record. Musically I like it a lot; it's sort of patience-core (yes, a new term, meaning: mellow but Hardcore influenced, and it gets heavy sometimes. It's Post Post-Hardcore). Lots of patience-core bands out there... one that comes to mind when hearing this band is Boy's Life. Unfortunately this CD has a few problems. The is only one track on here, it's like 30 minutes, but I think there are a bunch of song changes. Also, the layout is too vague. All it says is the band name and there are about two dozen pictures from the 1920s to the '60s. It's a little too artsy with no info. In fact the one track isn't even named!?!?!(CD)-**Mr. Noiz**

The Embarrassing Rex "Empty Pocket Syndrome" *(GruntShop. 446 9th St., Brooklyn. NY 11215)*. GruntShop is Camille Scaria's (Dutch East, Grass) new label, and she goes right for the pop. The Embarrassing Rex is kinda simple, cute Pop Punk from Long Island that won't change the world, but it's easy on the ears and fun. Songs about relationships, peer pressure, being a punk, and growin' up, are all represented in sparse but catchy style. It makes me wanna bounce my head back and forth and act sillier than I normally do.(CD)-**Rich**

Enemy Soil "The Ruins Of Eden" *(Clean Plate. POB 709. Hampshire College. Amherst. MA 01002)*. An impressive mix of Grindcore and Death Metal. This has the old Earache sound to it. ES wear their influences on their sleeve, but they are very good at what they do. If you like early Carcass, Napalm Death, and Terrorizer, this album is a must. The production is good and the vocals are closer to Hardcore than the low end growls of Death Metal.(CD)-**Mr. Hymson**

Entombed "To Ride, Shoot Straight and Speak the Truth" *(Music For Nations. 333 Latimer Road. London W10 6RA)*. If you thought that Abba and Ace of Base provided the hardest releases in Sweden, then take a ride with Entombed...you'll probably find those other women in their trunk. On Entombed's fourth album, *To Ride. Shoot Straight and Speak the Truth*, Hardcore and Metal collide with the Rock edge taking precedence. In the realm of Death Metal, Entombed probably rules the land with their chunky riffs, Satan and gun alluding lyrics, and a vocalist who sounds like he used a food dehydrator on his throat. Not all of the songs are pit-provokers, as they occasionally showcase their ability to slow things down. but there's no escape from their heavy foundation. You've heard it before, but maybe not with the same amount of conviction.(CD)-**Rowan-Morrison**

Entombed "To Ride, Shoot Straight and Speak The Truth!" *(Music For Nations. 137-139 W. 25th St., New York. NY 10001)*. This is some return. It isn't the Entombed from the early days, not as heavy. This is more like a hard Rock band than a Death Metal band. This isn't necessarily a bad thing, it's just a change. For all you Entombed fans out there that didn't like *Wolverine Blues*, well, you're shit outta luck. That is the record this most sounds like. For all of you that liked the later material better, this CD is the next logical progression. More focus on what they play as opposed to how fast and how heavy. Musically it is a great record. it is just stylistically that people may not like it.(CD)-**Myk**

Fall From Grace *(Mayhem/Fierce. New York. NY)*. These guys sort of remind me of cross between Flotsam & Jetsom and a bad '80s hair band. The music is late '80's Speed Metal ala Flots, but the singer totally ruins it with this bad almost Skid Row type sound. I don't know, maybe I'm missing the boat on this one, but I can't take it. Crap... (CD)-**Myk**

The Feds "Chicago Bureau" *(Dr. Strange. POB 7000-177 Alta Loma. CA 91701)*. This is what we've come to expect from the good Dr. Strange, melodic, and infectious Punk Rock. This is a fantastic record from this Chicago three piece band. The vocals on the first song remind me of Greg Graffin off of the first BR record, but after that the vocals get original. This band is tight as hell, and they write some of the coolest riffs I've heard in a long time. My favorite song here is "Pissed," but overall, from track to track, this is one helluva record. Check this one out.(CD)-**Marc**

Final Exit "TEG" *(Desperate Fight. POB 146546, Chicago. IL 60614)*. First off, the insert of this CD has the worst layout ever. It is totally illegible, and text is half the point behind a Straight Edge band, especially one that has an old school sound like this. Of the two Final Exit CDs I have heard, this is the better, but they are absolutely silly in the same vein that most hardline kids are silly. I hope these guys mean everything they sing about, even though they lifted all the lyrics from the first 10 Revelation releases. You know, "Straight Edge – GO!" ""You stabbed me in the back," "The truth...," I don't need to go on. This isn't bad, but there is stuff that's way better and can be taken more seriously. I forgive the bad English 'cause they're from Sweden, but everything else is ridiculous.(CD)-**Myk**

Fun "Pax" *(Polywog Recording Company. 109 St. Mark's Pl #24. New York. NY 10009)*. Upbeat, punchy and very awesome, Fun's creative talents definitely impressed me. Some interesting aspects of this recording include lightning quick chord progressions, gritty vocals and some rather trippy wah-wah type guitar effects. Fun are basically a progressive Punk/Indie Rock hybrid who have a knack for writing catchy tuneage. I must state this was quite an exciting listen, more exciting then let's say an orgy involving the Swedish Erotica Bikini Team. Definitely check this out!(CD)-**Alex**

Gang Green "Backed and Gacked" *(Taang! 706 Pismo Ct. San Diego, CA 92109)*. I swore I'd never review a Taang! record due to personal reasons but that wouldn't be fair to Gang Green. They have a really good record here, and I couldn't let my personal politics interfere with a good review. These guys played the first NYC Punk Rock show I ever went to here back in '90 when they played with Social D and I loved them then. Well, this record only has six songs on it, but it's fast and loud as hell. I dig it and give it two thumbs up.(CD)-**Marc**

God Dethroned "The Grand Grimoire" *(Metal Blade, 2828 Cochran St., Suite 302. Simi Valley. CA 93065)*. I was completely surprised that this release was not on the Death Records imprint. It coincides with all the other material that branch is doing, yet they left it on MB. Not a big deal, but considering how good Death has been and how lame (for the most part) Metal Blade has been recently, it would have been a good marketing move. Beautiful front cover painting, that sits atop a really high quality record filled with blast beats and shredded voice vocals, which sound very familiar, but at the moment I can't place it. I do know he reminds me of a singer that I am very fond of. Intense guitar licks with speed to match, as well as lyrics that remind me of Bolt Thrower round out this big surprise from the former home of Slayer.(CD)-**Myk**

The Grifters "Full Blown Possession" *(SubPop, POB 20645. Seattle, WA 98102)*. Why did the Grifters release this? They used to be so great even signing to SubPop didn't matter. They just got more money to record better sounding records, but this is very, very average. The success has gone to their heads. Long Prog Rock Country wanna be songs. The CD insert states some things The Grifters promise NOT to do. one being that they "promise not to clean up our act any more that we did on this record." Why? That is so stupid. I thought the idea of a band was to practice and hopefully progress in some way. With this album they went nowhere. Buy the first one on SubPop if you're looking to get into this band. I'm glad I bought the new one used.(CD)-**Jack**

Guttermouth "Musical Monkey" *(Nitro. 7071 Warner Ave.. #F-376. Huntington Beach. CA 92647)*. Another funny as hell record from the Guttermouths. All of the music is pretty much the same as their other records but the lyrics on this one take the cake! This is the most hilarious record (lyrically) that ! have heard in

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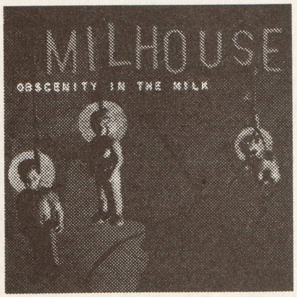

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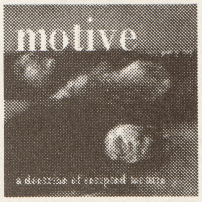

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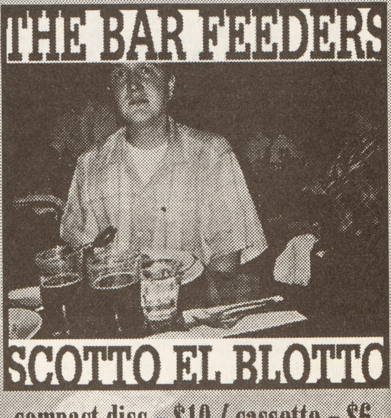

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quite sometime. Any band that can sing songs about their Mom's getting dorked by donkeys, hunting animals. the Easter Bunny and various other non PC topics and still laugh at 'em is cool with me. Take this for what it is and you'll love it.(CD)-**Marc**

H2O "Thicker Than Water" *(Epitaph. 2798 Sunset Blvd. Los Angeles. CA 90026)*. The mighty Epitaph takes their first plunge into NYHC. They couldn't have picked a better candidate. a band that is already huge on the East Coast. The only work the label had to do was make them big on the West Coast. H2O are a little more melodic than a traditional NYHC band; they are actually more like an early DC band that lives in New York. They have come a long way from the days when parts of SOIA had to play with them live to fill out the line up. Fifteen tracks, making this a nice long release and well worth the money. These guys deserve everything they can get for not "forgettin' their roots."(CD)-**Myk**

The Hate Bombs "Here Come Treble" *(360 Twist. POB 9367. Denver. CO 80209)*. I caught these fine young fellas at *Sleazefest '96* and they just blew me the fuck away, baby!!!! THEY EVEN DID A Q65 SONG-FUCK YEAHHHH!!!!! Not yer average lo-fi Garage trash unit. The Hate Bombs groove more towards the more traditional end of '60's style Punk Rawk with absolutely smashing results. There ain't a bad cut in the bunch here at all, but listening to this 'un gives me the idea to market a new product - "INSTANT GO-GO GIRL IN A CAGE"!!!!!! Just add water and watch Nancy Sin shake her fanny around your apartment like a Gringo who sucked down a bottle of Mezcal and just watched the "Donkey Show" in Tijajuana !?!?!?!?! Okay, maybe it wasn't such a good idea...(CD)-**Joe**

Hatebreed "Satisfaction is the Death of Desire" *(Victory. POB 146546. Chicago. IL 60614)*. Mmmm...tasty leftovers from a dinner party held quite awhile ago. In other words, Hatebreed doesn't make much of a stylistic dent in their label's roster. Rather than rehashing the Speed Metal variety of Hardcore, these guys present the midtempo chunky style with the kind of gruff commanding vocals you'd expect. One of the better cuts, "Before Dishonor", conjures Pantera's "This Love" with an equal amount of catchiness, thanks to Jamey Jasta's anthemic delivery. Messagewise, they dish out a lot of cryptically phrased pessimism towards society and religion, but I'm sure the royalties off this disc and the Victory association will change things. All in all, it's familiar ground with good top soil.(CD)-**Rowan-Morrison**

Hurricane #1 *(Warner Brothers...)*. I don't have an info sheet for this one, but using a few guesses this has ex-members of Ride involved with either performing or producing some of the tunes. (See! You lose your notes and you come into class sounding like a babbling fool). Anyway, Hurricane#1 are an anglo-philes wet dream, full of sing a long ditties. I betcha the singer nibbles on the tips of his fingers while he sings (ala the bashful style of Herman's Hermits frontman Peter Noone) and stares at his shoes. If you could puke up the best bits of Oasis (monobrows excluded!), and the Stone Roses into a guacamole dip. then you more or less would have the secret ingredients to Hurricane #1's special sauce. Really catchy Brit Pop.(CD)-**Groovy**

Iced Earth "Days Of Purgatory" *(Century Media. 1453-A 14th St. #324. Santa Monica. CA 90404)*. This '80's style Thrash band returns with another epic length release. Fifteen tracks to remind you of the heyday of Testament and Overkill. Once again they have recruited the talents of the comic book industry to supply a cover. Jim Balent from *Chaos!* renders an amazing female demon to grace the front and back cover. If you like the last CD you'll love this one, if you don't know these guys but you like the aforementioned legends you'll love this as well. If you wear corpse paint then don't bother. (CD)-**Myk**

The Infections "Kill" *(Rip Off. an address would help)*. I usually don't review Rip Off stuff 'cause I'd rather not tell you losers who read my reviews what's good. Rip Off Records have not put out a bad record and finally after a cool as shit 7" we have here a full-length from ex-Rip-Off members. This is the best record of '97. Yep. Nothing rocks like this. It's the trashiest RNR to hit my stereo in ages. This is a great record for a party, a drive in the goat, and to fuck to. Pure 100% punk RNR with lots of balls. "100 mph," "Get Up and Go," and "Smash Your Face" are some prime cuts and this record should be picked up as fast as possible (CD)-**Spag**

Integrity "Seasons In The Size Of Days" *(Victory. POB 146546. Chicago. IL 60614)*. Integrity might be a Hardcore band but it sounds like they grew up listening to *Reign In Blood* instead of *Victim In Pain*. In other words this Hardcore band has a whole bunch of Metal in their crunch. Integrity sounds like a cross between Slayer and Celtic Frost. These influences explain why Integrity is my favorite Victory Records band If you are a fan of the first Sheer Terror record or the latest Obituary record, this is a must. Even the cover and inside artwork reeks of Celtic Frost. Tom Warrior would give a deathgrunt of approval.(CD)-**Mr. Hymson**

Iron Monkey *(Earache. 295 Lafayette St.. New York. NY 10012)*. This is a really swell, downtuned, guitar driven six song EP which finds Iron Monkey cranking out evil tinged ditties which will grab the attention of those into bands like Acid Bath and Buzzoven. Gee, even the vocals are as equally aggressive and amplified like the guitars I got the impression after just one listen that the vox in this band probably has a steak knife laying around in his dresser draw at home with a list of a few potential victims laying next to it. Psychotic and ballsy. Give this one a chance.(CD)-**Alex**

Jeep Grrlz "Buckles" *(El Chocolates. phone #44(0) 171-735-0798)*. Techno w/ a little disco beat to keep you guessing. A couple of songs sound almost identical to the ones before them, with a slight change on the mixer. As an album to listen to straight through, I don't recommend it, but as dance club tunes or mixing material, this is as good as it gets. I kept spinning so much I left skid marks on the kitchen floor. Recommend this to your local DJ, he'll love you forever.(CD)-**Tech Boy!**

John Cougar Concentration Camp "Til Niagra Falls..." *(BYO. POB 67A64. Los Angeles. CA 90067)*. Better then what I expected. This is sort of decent, Cali-Punk that has a very happy ass type vibe to it. Vox are snotty, rhythm section is rather tight and yes, some very catchy sing-a-long choruses can be found on this release. These guys reminded me a little of All. Cali-Punk fanatics will drool over this unit.(CD)-**Alex**

Killing Floor "Divide By Zero" *(Reconstriction. 4901-906 Morena Blvd. San Diego. CA 92117-3432)*. Guitar heavy. at times pulsating Industrial stomp from Chase's label. Killing Floor immediately makes me think of sex. but then so does shaving, standing naked in the wind, and waking up in the morning. There is a sheen on this band's sound; "smooth" is the best way to describe it. Songs like the title track showcase this band's ability to surpass standard electronic formula, and actually **craft** songs. Did I mention you can understand the lyrics too?(CD)-**Rich**

King Cobb Steelie "Junior Relaxer" *(Nettwerk. 632 Broadway. Suite 301. New York. NY 10012)*. This band employs every ounce of strength they can muster from every genre of music conceived. How do you describe a band that is beyond description? Well, I'll give it a shot. Melodic instrumentals, to guitar Rock to feedback screeches. King Cobb Steelie has and does it all. Beyond catchy. I caught myself tapping my foot several times while writing this review. Hell, my Mom even liked some songs on this album. and she doesn't go for this type of shit (just ask Rich Black). You have to go buy this CD just to see what King Cobb Steelie can pull off.(CD)-**Tech Boy!**

Lancaster County Prison "What I Love About America" *(One Drinky-Winky. 564 Sackett St.. Brooklyn. NY 11217)*. This record starts off with a track called "Fat, Old, Drunk and Proud".... what a great title by this Brooklyn, NY Country-Punk band. And the rest of this record is really good. Covering Tom T. Hall, John Cale, and some traditional songs on this short, but long enough CD. This CD is not the usual Country/Alt band that you're so used to reading about. This is more George Jones, Merle Haggard, Waylon Jennings in their drunk heydays, sucking back the moonshine while you're out hunting for possum with your old dog. Musically, slide guitars, banjos, and your traditional Rock drums, bass. guitar sounds is what's here. And that's good. Real good.(CD)-**Jack**

Latex Generation "Whatever Happened to P.J. Soles?" *(Onefoot. 8440 Remington Ave., Pennsauken. NJ 08110)*. These are some of the best pop songs I've heard from Long Islanders since Garden Variety or Sleepasaurus. Latex Generation play Punk with slashing guitars and song structures that have the magic of um....let's say Weston, but without the harmonies you'd expect from those guys. Really, really well done, and mine is on orange vinyl. I can't wait to hear a full-length.(7")-**Rich**

Life Of Agony "Soul Searching Sun" *(Roadrunner. 536 Broadway. New York. NY 10012)*. Wow, someone must have told these guys they were talented, because this is the worst piece of melodic shit I have ever heard. These guys were a second rate Hardcore band, and now they are trying to play complex melodies. Not to mention I got the unmixed recording, roughly translated "this shiny little piece of engineering crap is going to be overproduced one more time." Crap is the best complement I could pay it, and that's being nice. Avoid at all costs.(CD)-**Myk**

Loudspeaker "Re-Vertebrate" *(Another Planet. 740 Broadway. New York, NY 10003)*. Man, there is a reason that Another Planet bit the bullet. All the bands that they signed (re-issues excluded, they paid lots of money for them, they didn't actually sign those bands) sucked dick. This is some kind of attempt at a Southern Rock Cramps type thing. Fucking awful. It is amazing what a label will sign these days. This could be the worst disc this issue... I'm not sure if Life of Agony was worse.(CD)-**Myk**

Lync "Remembering The Fireballs (Part 8)" *(K, POB 7154. Olympia. WA 98507)*. This is a batch of recordings from this band which broke up over three years ago. This is a must have for fans of Lync. This record isn't as strong as their masterpiece full length *These Are Not Fall Colors*, (probably because it was mixed in a "matter of hours"). This is apparent on "Pennies to Save" and "Turtle," both which lack the panache that the *These Are Not Fall Colors* mixes have. Six of the 11 songs here were on three 7"s. This record is definitely worth having. Emo fans should pick up any Lync stuff they can find.(LP)-**Mr. Noiz**

Mandingo "Rock Like A Phoenician! *(Dirty. POB 6869. Glendale. AZ 85312-6869)*. This is a kinda interesting. *Rock Like A Phoenician* is a self-released disc which contains nine tracks of gritty, NOFXish flavored Punk recorded live at a houseparty/concert thrown at the pad that belongs to one of the members of Mandingo. With song titles like "Booze N Women," "Cursing Authority," and "Dirtbag," you pretty much get the idea that grandma will not be into this. Mandingo have potential and I'm sure their mix of straightforward, no frills Knup (spell backwards) will help get them far. This is drunken, melodic tuneage that deserves a decent listen.(CD)-**Alex**

Mess "Pretty Ugly" *(Last Beat. 2819 Commerce St.. Dallas. TX 75226)*. Oh, a hot pink CD case with a big old ass in leather. As far as the sound, I was surprised. It's a lot better than the cover. It's not original but it's catchy. I find myself tapping my foot to each tune. Catchy three-chord raspy vocals with a lot of songs about booze. I like that. Simple, fun, and to the point. Good shit basically.(CD)-**Spag**

Misery Loves Co. "Not Like Them" *(Earache. 295 Lafayette St., New York. NY 10012)*. Whoa! This is some intense, psychotic stuff! Misery Loves Co. dish out Metal/Industrial songs sort of in a Fear Factory vein. Vocals vary from actual singing to Death like growls. This helps because it adds some diversity to Misery's overall sound. Luckily guitars are brutal and raw and yes there are plenty of mechanical beats throbbing throughout this winner. Mosh pit metalheads and Industrial fans will both be able to appreciate this.(CD)-**Alex**

The Mommy Heads *(DGC. 9130 Sunset Blvd, Los Angeles, CA 90069)*. This will be the next radio phenomenon. mark my words. Very Beatlesque, heavy on the Lennon vocals, extremely catchy, but not that poppy. With the reassurance of basic four man Rock-n-Roll, Mommy Heads should be considered a major contender for the title of Best New Artist for 1998. I urge all you closet radio listeners to go get this album, it's better than anything on WBAB.(CD)-**Tech Boy!**

Morphine "B-Sides and Otherwise" *(Rykodisc. Shetland Park. 27 Congress St.. Salem. MA 01970)*. If you are not familiar with this band. they play a laid back cross of Blues and Jazz. To further confuse those readers with a "fuck shit up" mentality, the instrumentation of Morphine is not traditional. The band is made up of drums, bass. and saxophone. Yes, saxophone instead of guitars. There is no "crunch" or aggression to Morphine, just good music. If the next James Bond movie had a stubble faced Brosnan quoting Allen Ginsburg, and women without plastic surgery, Morphine would do the theme song.(CD)-**Mr Hymson**

The Mr. T Experience "Revenge Is Sweet...And So Are You" *(Lookout. POB 11374. Berkeley. CA 94712-2374)*. The veterans of the Pop/Punk scene are back with their eighth full-length release. Yeah, that's right, MTX has been putting out excellent Pop/Punk since 1986 and they are showing no signs of slowing down. On *Revenge Is Sweet*, MTX continues to play tunes about love, relationships lost and found, and other personal issues concerning boys and girls. Instrumentally, the music is played with the same energy level as heard on previous releases. But believe it or not, there is a bit more catch to this album. This is a fun disc that should be in everyone's collection. That's what I think, but hey, "everybody's entitled to their own opinion."(CD)-**Lloyd**

Mr T Experience "Revenge Is Sweet, And So Are You" *(Lookout. POB 11374. Berkeley. CA 94712)*. I really like this band... that is until now. Everything they have done in the past has been snotty, but with a good chunk of humor. The record is just down right sappy. There is very little Punk in it anymore. This is just a straight Pop album at this point. That's fine if you like that, it just doesn't do anything for me, and it is nowhere near as good as their past releases.(CD)-**Myk**

MU330 "Crab Rangoon" *(Asian Man. POB 35585. Monte Sereno. CA 95030)*. This disc which contains hyperactive Ska/Punk, has quite a upbeat, bouncy vibe, more bouncy then... let's say... Jenny McCarthy on crack. Many songs on *Crab Rangoon* feature swift sing a long choruses, sharp Descendents like chords and horn section that works its way into the music more like atmosphere enhancer rather then a domineering, main instrument in the songs. All you angst ridden misanthropes will be upset with the vocals: they're melodic and happy. No screams or yells exist on this CD. More Punk then Ska, this release should still appeal to the non checkerboard crowd.(CD)-**Alex**

Mustard Plug "Evildoers Beware" *(Hopeless. POB 7495. Van Nuys. CA 91409)*. More Punk Ska here. They sound like a real good Bosstones, basically. I'm not a fan of this kind of Ska. It's got the mentality of a two year old. (God, like I should talk. Hear my band before....) Anyway, it's good for what it is. I know, it's like old Dance Hall Crashers with Dicky singing. I really like "Beer (Song)" and not because of the name. It's got a beat and you can dance to it. Good job of horns.(CD)-**Spag**

Namanax "Audiotronic" *(Relapse. POB 251. Millersville. PA 17551)*. Experimental sound collages courtesy of the mainman behind Exit-13, Bill Yurkowicz. While I am not a fan of Exit-13 and their sloppy Grind, I found this side project very listenable. All the songs on this CD are long, psychedelic, and somewhat relaxing. Namanax remind me of a cross between Merzbow and Pink Floyd. This CD is a must for fans of Brian Eno or any fan of experimental music.(CD)-**Mr. Hymson**

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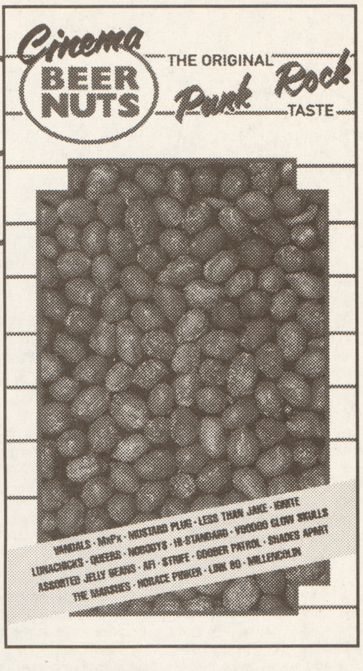
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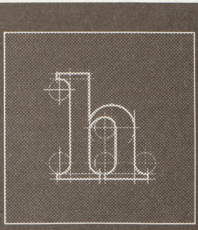

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No Empathy "The Same Mistakes Endlessly Repeated" *(Johann's Face. POB 479164. Chicago. IL 60647)*. No Empathy are back with their first full-length in some time. It includes a great cover of "Runnin' Riot" and 12 originals that are top notch. This is Pop Punk that is mostly Punk still. Songs about being drunk, left alone, and the other usual Punk themes. Plus, they feature Marc from Johann's Face Records. This is good stuff that has not been washed out by the big money being thrown at the music. It is still Punk for Punk's sake.(CD)-**Myk**

The No-Talents *(Broken Rekids. POB 460402. San Francisco. CA 94146)*. Fuckin' great. This record was originally released on Wild Wild Records in France and now Broken has brought it to the states for all you Punk Rock lovers. Great Garage Punk with the help of Lili of the Splash 4. I can't get enough of this. This record will make my top 10 list for '97. Get No-Talent and you won't be let down.(CD)-**Spag**

Numb "Blood Meridian" *(Metropolis. POB 54307. Philadelphia. PA 19105)*. Chunks of noise weaving around beats devolving into a conceptual mass. Interesting. If I had some more time on my hands, there's a good chance that I would really enjoy this.(CD) -**BazTurd**

Pansy Division "Move Lovin' From the Oven" *(Lookout. POB 12374. Berkeley. CA 94712)*. Queercore for boys who like to enter the back door. What can I say? These guys sing about homosexual experiences that I cannot relate to. Most or all of these cuts are from old 7" plus live and demo tapes. My favorite two PD songs are on this, "Hockey Hair," which is the best song they wrote since "Fem in a Black Leather Jacket," which also appears on this (the demo version). Basically, if you're straight and like really gay poppy Punk then this is for you. I personally would rather collect their 7"s cause the covers are so cool.(CD)-**Spag**

Pegboy "Cha Cha Da More" *(1/4 Stick. POB 25342. Chicago. IL 60625)*. Holy shit. They're back after a long fuckin' time. We were just talking about how we can't wait for Pegboy to play NY again. This is a new record with 11 blasts to make you want to dance. This record is way better than Earwig and holds its ground with Strong Reaction. They do a Cheap Trick cover of "Surrender" which is great, and the opening track starts up with a blast of energy. This record is the best Christmas gift you could give to someone. Pegboy rules and I've said it a million times. Seeing them live is the shit. *Cha Cha Da More* is all that's been expected from the boys.(CD)-**Spag**

Pezz "One Last Look..." *(BYO. POB 67A64. Los Angeles. CA 90067)*. This here is some good shit. Pop/Punk the way it should be done. Fast, furious, and catchy as hell. Pezz comes at ya with a dual-guitar blast and some intense riffs that could teach even some of the better Pop/Punk bands a thing or two. Among the 15 tunes on this disc are "The Eyes Have It", "In The Briar Patch", and "Pure Shot", all of which stayed glued to my noggin, even days after I first heard them. Go out and purchase this disc, play it frequently, and enjoy, for what you thought was Pop/Punk gets even better.(CD)-**Lloyd**

Pipe "Slow Boy" *(Merge. POB 1235. Chapel Hill. NC 27514)*. Back in '92 I was amazed by Pipe's gritty raw Punk on their Sonic Bubblegum *Ball Peen* EP. After that, these Chapel Hill based chaps self-released a couple of discs and now on Merge, Pipe can continue to bestow their snotty, angry Punk upon the masses. On *Slow Boy*, aside from conjuring up '77/Brit Punk chord progressions, these lads also toss some Blues tinged riffs for good measure. This CD definitely has a down and dirty, pissed off vibe, so you happy go luckies may want to avoid this. Overall, *Slow Boy* is jam packed with originality and gusto. Check it out before the trendies do.(CD)-**Alex**

The Pleasure Fuckers "For Your Pleasure" *(Grita! POB 1216. New York. NY 10156)*. Bad-ass, barroom Punk with good songs and sense of humor. The vocals are always yelling -- like a Punk Rock version of Motorhead. Now that I think of it, they kind of sound like that even more, especially on "Captain Igloo." Maybe it's because of the Chuck Berry-like riffs. Hmm.... If Lemmy had to do it all over again, maybe he would have chosen this path. This review wouldn't be complete if I didn't mention their song "Gin Blossoms" which sounds nothing like the aforementioned band.(CD)-**BazTurd**

Powerman 5000 "Mega!! Kung Fu Radio" *(Dreamworks. 100 Universal Plaza. Bungalow 477. Universal City. CA 91608)*. This is standard Rap/Rock/Metal. Fans of Soul Sick, (Hed)Pe, and Sugar Ray will eat this up. If you're not fond of the above mentioned outfits, you'll probably spit this out like early morning phlegm. Basically this release lacks gusto and originality. Oh yeah, vocalist Spider is Rob Zombie's younger brother. Does that news excite you?(CD)-**Alex**

Princess Superstar "CEO" *(A Big Rich Major Label. 151 First Ave. Ste. 239. New York. NY 10003)*. Princess Superstar, aka Concetta Kirschner, New York's hip-hop and retro Rock vagrant, is back with her second album of pilfered cut-and-paste sampled rhythms, a live band packing their own grooves, and a vocal approach divided between rhyming and ranting. When Kirschner displays her rapping skills, her flow is often at a spoken word pace, calling to mind a freestyle technique that gives the rapper time to make up the rhymes on the spot. Princess Superstar packs plenty of Funk, but their raw production edge, their forays into Rock rhythms, and Kirchner's ghetto-vacant delivery will make them a pariah in the Hip-Hop circuit. However, fans of the Beastie Boys should dig a couple of Princess Superstar's fucked-up and funked-up scratch-and-sampled jams.(CD)-**Rowan-Morrison**

Princessed "The Poultry Sessions" *(POB 322. Fairfax Station. VA 22039-0322)*. Up-tempo, old school Punk with a female perspective. The vocals are super fast with chipmunk-like execution. On the song "Big Man (In A Leather Jacket)," singer Emily sounds like Belinda Carlisle on crack.(Cassette)-**BazTurd**

Pulley "60 Cycle Hum" *(Epitaph. Marc keeps forgetting to include the address)*. The second record from this "all-star" lineup is just as good as the first. Plenty of awesome guitar riffs and awesome vocals make Pulley a cool band. The opening track, "If," is indicative of the rest of the record except the song "Reality" which gets a little heavier. I just want my Dodgers to win, I'm so sick of taking shit from all you Yankee fans out here... oops, I was doing a Pulley review wasn't I? You should pick this one up.(CD)-**Marc**

Pyrexia "System Of The Animal" *(Mockery. POB 615. Ridge. NY 11961)*. Pyrexia are one of the few old school Death Metal bands on Long Island. When I say old school, I don't mean their music sounds dated, I mean they were playing Death Metal before crap like Cannibal Corpse and Deicide placed shock value over songwriting. This release is not only Pyrexia's best work to date, it also separates them from all the Suffocation clone bands on Long Island. This CD reminds me of early Carcass, Pestilence, and Entombed. Pyrexia have the blast of Earache bands, but successfully blend that with a NYHC/Pantera groove. The vocals are audible, the lyrics are meaningful, and the production is phenomenal. I used to think this band sucked, but they've shut me up by releasing the best Death Metal album this year.(CD)-**Mr. Hymson**

Regurgitator "Tu-Plang" *(Reprise. see the last few Mudhoney albums for address)*. I admit, sometimes I can be a real dick. For example, many months ago, the publicist for Reprise sends me this new Regurgitator disc and asks if I want to see them play at CBGBs. I couldn't go because I had to be at another show. I didn't give it a second thought. In fact, I didn't even give the CD a listen to see if it was something worthwhile. Fast forward a month: I find the darn thing, throw it in my radio and it winds up to be one of my most played CDs to date. This Australian group actually "regurgitates" several musical styles and blends them in a humorous way; Pop, Rap, Metal, Techno/Dance, Trip-Hop etc - in the coolest way possible. The opening song, "I Sucked A Lot Of Cock," is a sweet blend of sing-a-long, polished pop. I don't really know what else to say. I've listened to this CD so much that I forgot to review it. Sorry. *Tu-Plang* is a fun, musical journey. And if they're playing near you, don't be a dick like me, go check them out!(CD)-**BazTurd**

Riot Squad "Riot Squad" *(Last Beat. 7819 Commerce St.. Dallas. TX 75226)*. Yeah. Some good old punk rock. This CD rips. Some good, clean, mid-tempo working class Punk Rock. What's cool about this is it's got a little bit of everything in it, some '77-style, some early Bad Religion, and hint of Oi! It's top notch Rock 'n Roll. And I recommend it.(CD)-**Spag**

The Rusty Nails *(Coolidge. 157 Coolidge Terrace. Wyckoff. NJ 07481)*. Move over Pogues, Black 47 and all you wussies! You can't mess with The Rusty Nails! They got bagpipes! Yeah, you heard me, BAGPIPES!! Played with the skill of a hundred men with skirts. Or perhaps a skilled Sega-Soccer champion? It's been a while since I've been truly drunk -- I mean fall on the floor fucked up! Next time, I plan to get sloppy at McSorleys -- this will be the soundtrack to my demise!!(CD)-**BazTurd**

The Satteliters "Wylde Knights Of Action" *(Dionysus. POB 1975. Burbank. CA 91507)*. The Satteliters continue with their '60s Garage style of Punk on their second full-length for Dionysus. The songs on this disc vary a bit more in style from their previous release. There are some fuzz-filled tunes and a few trippy and slower ones. The vocals kind of reminded me of a young Van Morrison from his Them days. I also could not help but think of The Makers when it came to the overall influence of the band. The disc is equipped with three cover songs as well. Judging from their appearance, I'm sure these guys put on a great live show. Overall, a good disc to chill out to.(CD)-**Lloyd**

The Scabs "Down the Tubes" *(Centsless Productions. 5995 Monticello Ave.. Cincinnati. OH 45224)*. Snotty Punk Rock a la Vindictives. This guy's got as much snot as Joey Vindictive, which in my book gets extra brownie points. Cool shit with two covers by the Dovells and the Screamers.(CD)-**Spag**

Shield "Vampire Songs" *(Desperate Fight/ Victory, POB 146546. Chicago. IL 60614)*. Originally released on the Desperate Fight label from Sweden back in '95. *Vampire Songs* has been rereleased for the US masses. This CD is alright, but nothing worth bragging about. Shield sound like a second rate Rollins Band mixed with early Bad Religion. Certain muscular sounding guitar parts help give this band a Hardcore type of identity but the band's tendency to utilize melodic vox arrangements here and there along with easy going harmonies and chorus parts help water down the "Hardcore" factor. I've heard better stuff.(CD)-**Alex**

The Shipping News "Save Everything" *(Quarterstick, POB 25342. Chicago. Ill 60625)*. This is just a masterpiece. Just imagine Rodan meets June of 44, and not being a ripoff of either band, but staying in the genre. Well, it helps when you got Jeff and Jason from Rodan fronting this band. Kyle from Eleven Eleven is on drums. Actually I have to retract my previous statement...at times this can sound like June of 44, but that is kind of a plus. There is also a big nautical theme going on..hmm.(CD)-**Mr. Noiz**

Shotwell "Celery Beef and Iron" *(Broken Rekids. POB 460402. San Francisco. CA 94146)*. I've never heard of these guys but the notes say Shotwell "was," meaning they're no more, and it's a shame 'cause they're good. Raspy Jawbreaker vocals with a nice catchy pop guitar sound. Pretty cool.(CD)-**Spag**

Six Feet Under "Warpath" *(Metal Blade. 2828 Cochran St.. Suite 302. Simi Valley. CA 93065)*. The band's latest offering is a blistering collection of groove ignited Death Metal that is chock full of psychotic power chords, brutal drumming, and guttural vox provided by ex-Cannibal Corpse vocalist Chris Barnes. Speaking of vocals, Chris' trademark growls are still intact, however this time around it seems as if he's become a bit more daring by throwing in some split second actual singing after the growls on a couple of occasions. In comparison to the *Haunted* disc, *Warpath* holds up just as well in the mosh/energy/hook department. A group of nuns would definitely develop the sweats and faint after just one listen at the convent. Bottom line: this is brutal stuff.(CD)-**Alex**

Skinlab "Bound, Gagged and Blindfolded" *(Century Media. 1453-A 14th St. #324. Santa Monica. CA 90404)*. This is about as generic as they get. It sounds like every other Pantera, Biohazard, Sepultura clone in the world, and I only like one of those aforementioned bands. This just doesn't even have the potential to be good; even the lyrics sound like they were stolen from a Rage Against... record. Come now people, you can't support stuff like this, they are just leeches living off the creativity of others. Start putting an end to it by ignoring this.(CD)-**Myk**

The Slackers "Redlight" *(Hellcat. 2798 Sunset Blvd. Los Angeles. CA 90026)*. Moon's got to be kickin' themselves in the ass. A scene once they controlled is now being lost right in front of them. Moon used to send us shit, and once we did our little write up on them and I trashed the last five Toaster Records we haven't seen another promo. Fuck 'em 'cause they just lost the best band on the label. A few years ago they lost Hepcat to a label that didn't know how to promote Ska (BYO) and now Hellcat, an Epitaph sister label, has some of the best acts in the business. Slackers, which hail from New York, started in the early '90s, and when I was going to school at SVA they sucked but after a few adjustments they grew to be in the top three best Ska bands around. Their first record rocked like a good old classic, and here *Redlight* is another masterpiece. I think the legends like Tommy McCook should be proud of these guys. 12 songs in the Rocksteady Reggae vein, more than Ska. It's a more mature sound for them. "Married Girl," my favorite track, has got a little hint of '50s and a great line about smoking marijuana. This shit's got soul, so much soul. Damn it's good. If you want a good record to twirl your girl around with or just drink a bottle of cheap whisky with go buy this. I swear it's no letdown, just a masterpiece.(CD)-**Spag**

Sleep "Jerusalem" *(FFRR. somewhere in New York)*. Finally, the return of Sleep! But give me a break... one song – 52 minutes long? I love these guys -- and this CD is godly -- but couldn't it have been broken up better? This is way slow, sort of like if you spelled Doom Metal you and used three or four more "o"s in "doom." There are only spotty vocals, and the song is based on one off long notes with lots of fuzz. Produced by Billy Anderson, this is more Sludge than Doom, but fans of Sleep will be ecstatic.. it is great stuff with even more Sabbath influence than ever. PS: Sleep is also on the new soundtrack for the movie *Gummo*.(CD)-**Myk**

The Smugglers "Buddy Holly Convention" *(Lookout. POB 11374. Berkeley. CA 94712-2374)*. Heppy, peppy and bursting with...uh, I'll think of something. Hi-energy nerdy Garage Pop dat's neato to shake yer fanny to after indulging in a 6 pack o' Jolt cola (all the sugar and twice the caffeine! Yow!!!). Forget the Buddy Holly shtick, I'll venture to say that they look more like Kenny and the Kasuals and dance like Freddy and the Dreamers, but all in all this is one fun ride, kiddies! Whoopeeeeee!!!(CD)-**Joe**

Soul Whirling Somewhere "Pyewackit" *(Projekt. POB 16615. Chicago. IL 60616)*. This is probably one of the least obscure releases Projekt has released in much of my recent memory. which is actually like a thick dense fog so I could be mistaken. Soul Whirling Somewhere have very unAmerican -- dare I say **British** -- qualities to their music, bringing to mind groups like early Cocteau Twins crossed with other poppier melancholia acts like early Lightning Seeds. This is exactly the kind of record that I've been waiting around for, for quite some time. There are certain ethereal qualities to this like nice and spacey sounding guitars, and drums that are splashy, but they still sound like they're a mile away and echoing through a tunnel. Not to mention the otherworldly sounds that I very well could be imagining, which makes the band name take on an entirely different meaning.(CD)-**Groovy**

Spider Nick & The Maddogs "Voyage to the Palace of Kali" *(POB 187. Huntington. NY 11743)*. Spider Nick and crew have become a rather big name in the Long Island Ska scene in a relatively short time, or it could have been a rather lengthy time. See, you have to understand, my perception of the past few years have been blurred due to the suds settling harshly on my brain. So please excuse any possible factual flaws!! Anyway, half of this group are ex-members of Edna's Goldfish, who I did some flyer and

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computer art work for back in the day. (Not to mention the microphones that I picked up for the group for a rather reasonable price...but I'm not going to get into that because I might have some lisping mafioso bar owner looking to break my legs.) Spider Nick had previously played with the likes of the Insteps and The Scofflaws. Together the sum of the formula equals one good tight traditional Ska act. Never mind the Bosstones or Real Big Fish bee-acth, this is the real deal!! This disc is packed with a lot of catchy stuff and you'd be a real dumb ass for not picking this up! I watched these guys play at the Brickhouse a lot and they even got a chick who looks like Mama from *Good Times* to wiggle her flubby dub ass on the dance floor, so you know they have to be good! Support the local Ska scene and pick this up. If you're from out of town pick this bitch up and hear LI Ska at it's best.(CD)-**Groovy**

Spiritualized "Supplementary Dosage" *(Arista. 6 West 57th St.. New York. NY 10019).* The name is a little misleading; I thought maybe it would be Techno or Industrial. Not!! More of a basic upfront Rock band with a Goth-tinge hidden in the middle somewhere. This little five song CD gives you just a taste of what Spiritualized is about, a lot of guitar, keyboards and slow building melodies. The *X Files* theme is track #5 for all you *X Files* fiends. *Ladies and Gentleman We Are Floating In Space*, the new album by this band fronted by an ex-Spaceman 3 member, is also available now. Look for it.(CD)-**Tech Boy!**

Spudmonsters "Moment Of Truth" *(Century Media. 1453-A 14th #324. Santa Monica. CA 90404).* So you're asking for a moment of truth? Ok, the truth is Spudmonsters were on Massacre Records, and Massacre folded. Reason: they signed bands like the Spudmonsters that are so fucking bad you can't **give** their records away. Face it, you're not Biohazard. You're not even as good as Biohazard (oooh), stop rippin' 'em off.(CD)-**Myk**

Squatweiler "New Motherstamper" *(spinART. POB 1798. New York. NY 10158-1798).* I guess the feature in this magazine didn't help. I guess whoever interviewed Squatweiler didn't understand that this record and band are THE BEST! THIS IS THE RECORD OF THE YEAR! OF A LIFETIME! EVERYBODY WAKE UP! It's such a shame that a band as incredible as this is not on every cover of every magazine; just because they aren't the Bouncing Souls doesn't mean that they aren't awesome! They have toured with Avail, Discount, Swank, Sleepasaurus, and Tribe 8, so you know they got props! This music is Rock Punk that makes you jump up and down all over your house/apartment (in Long Island's case: your parents' house) and feel good all over. This record is hard with great hooks, and the drumming is solid loud. And double bass on a couple of tracks, now that's cool! The tracks "Visionary," "Colorado," "Made Naked," "Hiromi," and "Fresh Cut Dynamite" (the best) all are great musically, lyrically, and I don't know why I'm writing anymore. Do I have to hit you over the head with hammer? BUY THIS!!!(CD)-**Jack**

Stavesacre "Absolutes" *(Tooth & Nail. POB 12698. Seattle. WA 98111).* This is the first CD on Tooth & Nail that I have heard and well, if this is the way all their bands sound I hope it's the last. This is a complete rip off of the Quicksand/Burn/ Absolution sound, except nowhere near as good. The vocals are recorded too high and drown out part of the music, and the vocalist has an annoying voice on top of that. Oh well, you can't like them all. Fans of Stillsuit might like this; it is the same vein, just not nearly as good. (CD)-**Myk**

Steadfast "Sixteen Reasons Why" *(Onefoot. POB 3834. Cherry Hill. NJ 88834).* The first song on this disc sucks. but it gets considerably better starting with the second. Typical Pop Punk that doesn't really go anywhere. Love songs, don't give up the fight songs, etc. Steadfast isn't anything special, and it definitely is not a must own. The cover is kind of cool though, if that counts for anything. PS: Track four is a complete Screeching Weasel rip off, right down to the voice.(CD)-**Myk**

Storm And Stress *(Touch and Go. POB 25342. Chicago. IL. 60625).* This is one hell of a record. I would say if you mix later Don Caballero (who just got back together), with the bouncy parts on Slint's *Tweeze*, and a Jazz Lounge band. Sounds strange in words, as well as in practice. Ian T. Williams is the guitarist from Don Cab, and he brings his familiar sound into this. Recommendedto those of you with an adventurous ear.(CD)-**Mr. Noiz**

Stubborn All Stars "Back With a New Batch" *(Triple Crown. 331 W. 57th Street #472. New York. NY 10019).* Oh shit. Django is back with a shitload of special guests including the crazy punks from Rancid, Marq from the Slackers and that crazy one and only David Helm of Another Planet Records. On the All Stars' second record they have graduated to a new level. This is different than the past. The horns are arranged in a different way. Not like the traditional fashion where the horns emphasized the up beat of the guitar but in a more free form jazz style. As far as tracks, the songs that stick out for me are the ones that are more Reggae than anything else. This record is diverse in every way. The opening track was two Dennis Alcopone-style toasting while others have a more Bob Marley approach to them. I guess because of the originality and diversity I say they're in the top three Ska bands with The Slackers and Hepcat. Check this out. You'll be impressed; I was, and I'm a fanatic about my Ska. It's got to have roots, soul, and more soul, three things this baby's got. Good job. Like I expected from this All Star line up.(CD)-**Spag**

Subincision *(Beach. 1230 N. Market St. #135 San Francisco. CA 94102).* Old School Punk Fuckin' Rock is what this is, except the little Clash part at the end of "Fan". Straight ahead, three chord stuff that gets a little weird at times, but for the most part, this is a pretty cool record, very '77ish, if ya know what I mean. Check this out if you like the old school snotty Punk Rock.(CD)-**Marc**

The Swingin' Neckbreakers "Kick Your Ass" *(Telstar. POB 1123. Hoboken. NJ 07030).* Sorry Chumpy, I've already made up my mind: The Swingin' Neckbreakers are the best fucking Rock'n'Roll band on the East Coast, and I have no doubt in my mind that this terrorizing trio can definitely back up that *Kick Your Ass* title both musically and physically, DIG??? These aren't your typical wanna-be-cliquish-retro-snob types no sireee, these cats are the kinda dudes that I used to hang out and drink beer with underneath the bleachers in high school while looking up the cheerleader's skirts during football practice, YEEE-HAHHH!!! The Neckbreakers' third long player offers the finest in arrogant, self-centered uptight Garage style Punk'n'Roll with an emphasis on the ROLL dicko, covering every base in the wonderful world of juvenile delinquency (okay, they're probably almost as old as I am, but true rock'n'rollers never grow old, baby) and then some but most importantly, YOU CAN FUCKIN' DANCE TO IT WITH YOUR BIPPY AND BE MIGHTY FUCKIN' PROUD OF IT!!!! I suggest you buy this now before I tell your girlfriend to KICK YOUR WIMPY ASS and then ask her out for a date, OK???(CD)-**Joe**

Ten Yard Fight "Hardcore Pride" *(Equal Vision. POB 14. Hudson. NY 12534).* This is a re-release of this Boston sXe band's 1995 demo, and their *Hardcore Pride* 7" EP which was originally released on Big Wheel Recreation. The guitars are hot in the mix, vocalist "Wrench" has a raspy voice perfect for this kinda stuff, and Undertow's Ryan Murphy plays drums on the *Hardcore Pride* EP. Comes with great "true 'til death" sXe lyrics too...gotta love 'em! If you're into sXe, ownership is required. Ten Yard Fight also has a new full-length out titled *Back On Track* as well.(CD)-**Rich**

Test Dept. "Beating A Retreat" *(Thirsty Ear. 274 Madison Ave.. New York. NY 10016).* Is this supposed to be exciting? I hate when experimental bands have to have a long, drawn out intro song and suck the energy out of you. Okay, things are moving. Random tribal beats seem cool. Where is this going? Oh my, snappy percussion with hernia-like vocals. It's starting to move. Clanging metal or maybe a shopping cart with a bad wheel. Wait! Let's bring that cart to metal shop. Where's my face-shield? Why is my shop teacher yelling at me? Stop! I hate this class! I really wanted to take wood shop so I can make a book shelf! Why can't I melt quarters? Leave me alone! Snap out of it.... Whew! That was close. Junior-high school flashbacks are the worst. Did I mention I can't even get this enhanced CD to work with my computer even though it meets the specs?!(CD)-**BazTurd**

Testify "Ballroomkiller"/"The Blitzkrieg Mixes" *(Van Richter. POB 13321. La Jolla. CA 92039-3321).* This is an EP including a cover of "Ballroom Blitz," a song I remember turning off while listening to the radio years back. The treatment Testify gives it here is mainly guitar heavy, much in the vein of bands like Skrew. On a scale of 1-10, the song itself gets a "2," but Testify gets a "7" for making me interested enough to keep listening to it. The original Testify material here fares much better; their rigidly midtempo approach keeps things at an older Front 242 pace, but the electronics are more clanking and attention grabbing than 242 ever was (come to think of it, 242 bored the fuck out of me). Good, solid stuff.(CD)-**Rich**

The Thuggs *(VML. POB 183. Franklin Park. IL 60131).* This new Thuggs disc kicks some major ass. Short and sweet in a New Bomb Turks style of low-fi Pop/Punk. This three piece from Omaha, Nebraska play consistent, fast-paced tunes about growing up and being civilized. Catchy guitar solos can be heard throughout the disc and standout tracks like "Bottom Feeder" and "Ohio" will make any Punk lover dance around his or her room playing air guitar. "Smokin', Drinkin' Punk Rock Women", it's all the Thuggs. baby.(CD)-**Lloyd**

The Tiki Tones "Play Songs For The Suburban Savage" *(Dionysus. POB 1975, Burbank. CA 91507).* Fix yourself a tropical drink and put on your Hawaiian shirt, because the Tiki Tones are here to put you into an exotic mood. Instrumental music worthy of being called Surf/Punk is just what the Tikis cook up on this hot pina platter. Not as catchy as some of the Surf bands on the Estrus label, but definitely not too far behind. The only thing not completely to my liking was the overuse of organ and a touch of lounge-style music. Other than that, the disc is a must for your next luau. So say it with me... "Kapu Tongo, Kapu Tongo, Kapu Tongo!"(CD)-**Lloyd**

Today Is The Day "Temple Of The Morning Star" *(Relapse. POB 251. Millersville. PA 17551).* The debut record on Relapse Records is nothing short of amazing. But what did you expect from TITD? Let me clear something up... just because they are on Relapse does it mean it is more Metal. It is just subliminal, it has come from the mouths of many people and it is not true. It is true that their songs are a little more structured, and they don't depend as heavily on weird samples, and they once again have a bass player (although he doesn't use it live). It's angry, violent, and at times can probably cause brain damage, but it is not because it is a Metal record. It is because it is Today Is The Day. The time has come to pray to the Reverend Austin at his Temple of the Morning Star; you will be rewarded.(CD)-**Myk**

TSOL "Weathered Statues" *(Nitro. 7071 Warner Ave. #F-376, Huntington Beach. CA 92647).* It's about time that someone put out the rarest TSOL releases together. This record consists of the first TSOL EP and the third release, the *Weathered Statues* 7", all on one disc I presume. Everyone already knows that I am the biggest TSOL fan in New York, but I will say that this is a must own for the punk rocker in you. Come on, I know you have some in ya! Now that Nitro has put this together, all four of the greatest OC Punk band of all time's releases are available. You can get *Dance With Me* through Epitaph and I think *Beneath The Shadows* is still available on Restless. Those are the only four releases from TSOL that ya need, forget that hair Rock crap that the band did after Jack and Todd left the band. I have this on cassette courtesy of Myk, and the first side is the more traditional Punk Rock side that the band helped produce the OC sound with. My all time favorite TSOL song is on this side, its called "Abolish Government/Silent Majority." The second side is the actual *Weathered Statues* 7" and finds the band in a different direction. From the awesome attack of "Man and Machine" through the gothic undertones of the title track, this is exceptional fuckin' Punk Rock. This is the band that made me the life long punk rocker that I am, and Mr. Grisham and I have become pretty good friends through the years. All of that aside I must say one more thing about this. BUY IT NOW OR DIE!!!!!!!!!!!!!!!!!!!! (Cassette)-**Marc**

Turmoil "Anchor" *(Century Media. 1453-A 14th St #324. Santa Monica, CA 90404).* Fourteen metal-core songs to kick butt to. This is by far Turmoil's strongest album, utilizing parts of Speed Metal, Snapcase, and 25 Ta Life to round out the complete package. This is a dancer's wet dream, chock full o' dance parts and break beat stops for round house kicking, produced by the guy that did the last Snapcase. There are four new songs on this CD and a collection of unreleased or hard to get older songs, made up for all the collector scums out there. Even though it is old stuff, I still think it is better than their full-length. Sometimes things don't get better with age.(CD)-**Myk**

Unleashed "Warrior" *(Century Media. 1453-A 14th St.. #324, Santa Monica. CA 90404).* These guys just don't seem to have the **oomph** they once did. The viking motif is as good as any, look at how many people are doing it. The length of the album is good, they're not skimping. It just sounds like the songs are put through the motions. It is now a mechanical reflex for Unleashed, as opposed to a love of the music. Not to say they don't love what they do, I'm just saying that is what the new album sounds like. This record does remind me of the new Dismember a bit, but once again, not quite as good. I just can't recommend this, it's second rate. A shame. Unleashed's first three records were killer.(CD)-**Myk**

Uranium 9 Volt "Wild Seven" *(Lookout, POB 11374. Berkeley. CA 94712-2374).* The new EP from Uranium 9 Volt is a supercharged slap in the face. Six tunes that incorporate pieces of melody and emotion are done in a unique style. Not your average Lookout material. These songs have several key parts to them. "Bogart," one of the standout tracks, starts off with a nice soothing Emo-feel and then kicks into speed, stops for a pit-stop, and fuels up again. A nice change for Lookout. Fans of Avail and The Trans Magetti should check this out.(CD)-**Lloyd**

V/A "ABCs of Punk" *(Whirled. POB 5431. Richmond. VA 23220).* This is one hell of a comp. 26 songs, one for each letter of the alphabet (get it, ABCs). You (yes you!) should get this just because you will like (at least) a portion of this CD, if not more. This is a good way to hear some bands that you might've heard of, but never **heard**. Some of my favorite tracks on this -- just to list a few -- are by Cornelius (from NC, not from NYC), Doc Hopper, Four Hundred Years, Gus, Hellnation, In/Humanity, Kerosene 454, Oblivian, Quadiliacha, Rye Coalition, Sleepytime Trio. Also on this are such bands as Zoinks!, (Young) Pioneers, Wesley Willis, Less Then Jake, and J Church. But let's not forget Eagle Bravo's cover of Joe Jackson's "Steppin' Out". And again, I highly recommend this.(CD)-**Mr. Noiz**

V/A "Atrocity Government Culmination *(Grand Theft Audio. 501 West Glenoaks Blvd. Ste. 313. Glendale. CA 91202).* Uh oh, put on your protective clothing because things are going to get a little crusty!! This is a short comp of good bands. It plays for 21 minutes and you're left wanting more, which is a good thing since I get a lot of comps that leave me wishing they'd end. This starts of with Urbn Dk! who sound like a cross between Discharge and Agnostic Front with lyrics that are heavy handed political stuff, none of that knucklehead sort of shit. The Dread follow up with some raw Pop Punk that you just gotta sing along to. Cripple Bastards get into the act by smacking you upside the head with their sledge hammer like sludge ditties. To close up the show is PELME! who are one of these noise concoctions that throw in everything including the kitchen sink, shit clogged plumbing and all. Not bad stuff, and I'm sure they can lure in some Industrial fans as well. This is a very good Punk compilation; it's filthy and crusty enough that it will certainly send all the trendy kids running to the pharmacist for a delousing kit.(CD)-**Groovy**

V/A "Brewed Awakening" *(Nettwerk. 632 Broadway. Suite 301. NY 10012).* Exceptional recordings by such artists as Sarah McLachlan, Tara MacLean, King Cobb Steelie, Wildstrawberries and The Grassy Knoll. I put this CD and four othe CDs to be reviewed in a cartridge and just let them play. I had to go back several times to make sure I didn't put it on random play. If you can't find something on this comp you like, then use it to cut your wrists.(CD)-**Tech Boy!**

V/A "Cinema Beer Nuts" *(Hopeless. POB 7495. Van Nuys. CA 91409).* A comp of some of the most popular Punk/HC/Ska bands around the world. Bands like the Vandals, MXPX, Less Than Jake, Voodoo Glow

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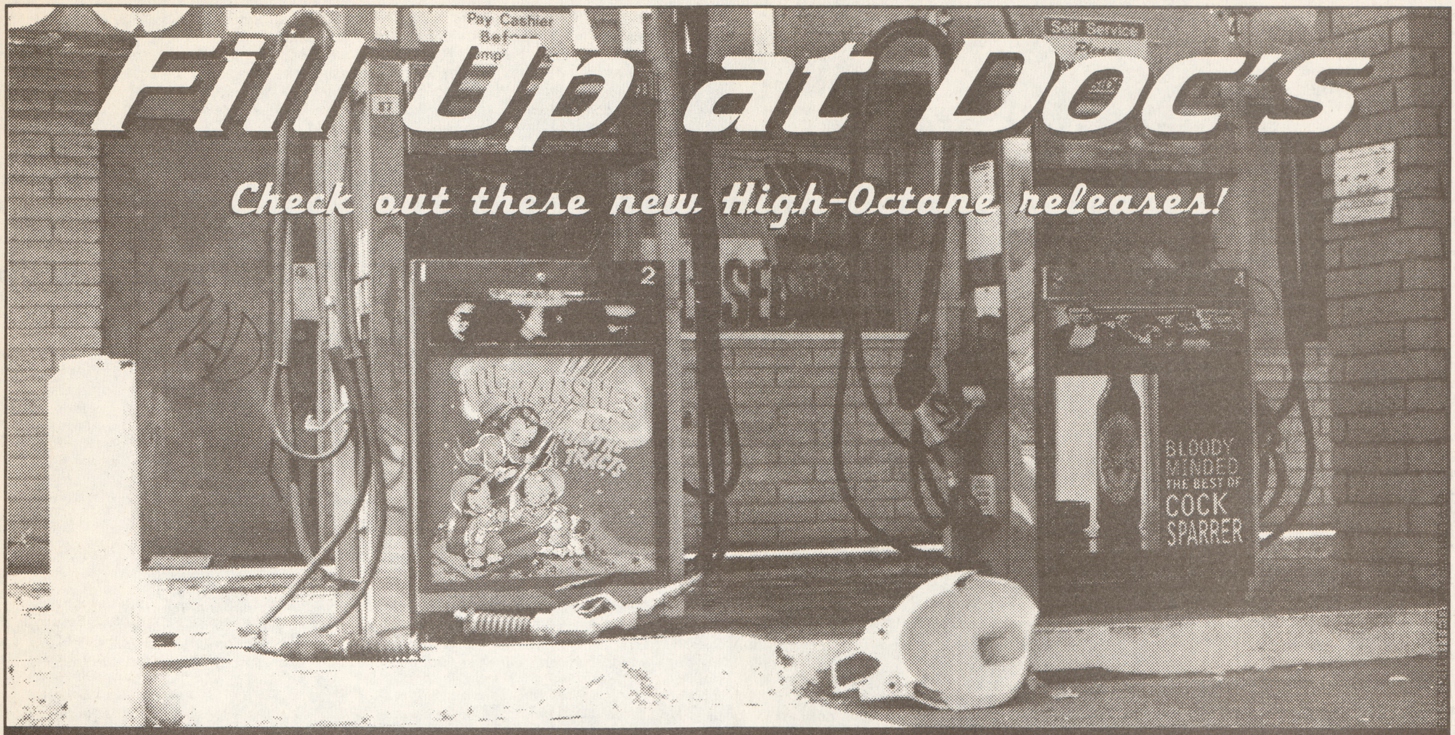
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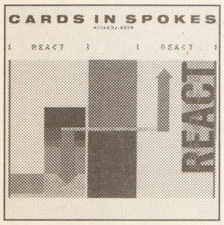
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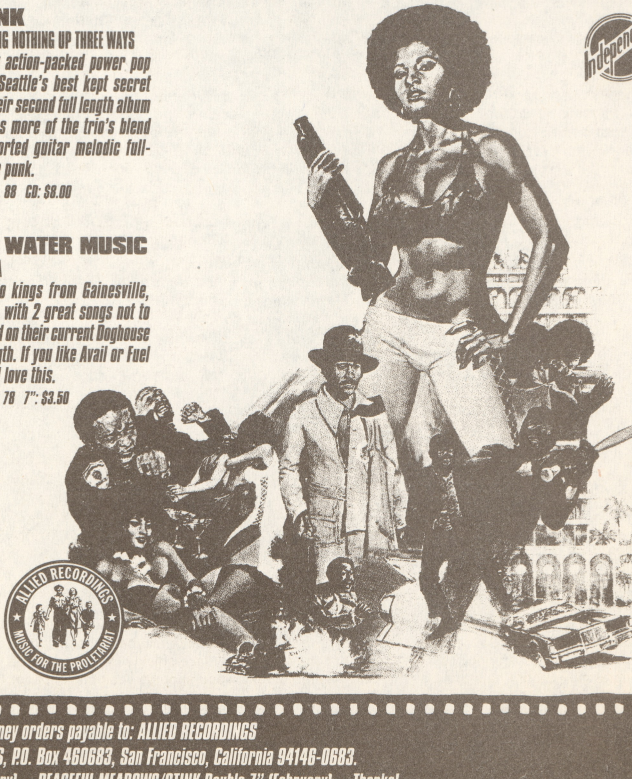
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Skulls. Strife, and Link 80. 19 bands in total. This lovely CD also comes in a video format, which is what I recommend. I say buy the video. Watch it with your friends with a case of beer. And if you still feel you need this comp just go out and buy the full lengths of every band on this comp.(CD and VHS)**-Spag**

V/A "Dancin' Mood" *(Triple Crown. 331 W. 57th Street #472. New York. NY 10019)*. A comp of East Coast Ska bands from NY, NJ, and Philly includes Slackers, Stubborn All Stars, Insteps, Inspector 7, and the Mephiskapheles. A good old Ska comp to dance to. Check out the Slackers and the All Stars. They rule. Cool comp.(CD)**-Spag**

V/A "Distorted Underground" *(Nesak International. 21000 Boca Ria Road. A 15. Boca Rotan. Fl 33433)*. Hmm, this is a collection of dark, high intensity electronic music. Judging by the acts, this stuff is geared more towards the raver Techno/ Electronica side of things. I make this assumption because the music on this wasn't exactly intense or groundbreaking. Though don't misread this as bad, it's just not really all that innovative. But then again, my perception of the rave from what I've experienced has been that drugs and fashions change, but the music has for the most part stagnated, so this release might be a reflection of the scene. This starts off with one of those dump-dump-dump-dump 140 bpm tunes that resembles the "rave 'til dawn ilk"... yawn!! The Arrivers gives us "Future" which sounds like it could go somewhere, but doesn't. Filth are the standout band on this, though be forewarned this isn't the infamous Punk band of the same name -- these guys are of the KMFDM persuasion. Their tune "Triple X" is filled with delightful samples of girls moaning like they're actually getting what they want. Like I said, this stuff ain't bad, but it **does** leave something to be desired.(CD)**-Groovy**

V/A "Everything Off-Beat"
V/A "The Return of American Skathic" *(Jump Up. 4409 1/2 N. Greenview Ste. 2W. Chicago. IL 60640)*. Ska used to be reserved for scooter-riding girls and boys with a fetish for black-&-white checkered apparel. However, with the mainstream latching onto the Dancehall Crashers, Save Ferris and the metal-edged Mighty Bosstones, it's now a fresh trend. Jump Up's two new compilations might not contain any of these bands, but they do showcase a world of talent that's just as comparable. *Everything Off-Beat* serves a dual purpose; it's a benefit album for a financially-strained Ska radio show and it's a potpourri of obscure Illinois-based horn-blowing and skank-inducing bands. Appealing to the same market, *The Return of American Skathic* is the third in a series of Midwestern hyping Ska collections. When the Skalawags kick off the disc with the intro of their song being a brass version of Sabbath's "Iron Man", you know it's going to be a fun ride. Among the other 25 pork pie hat-conjuring contributors are the Articles, Skalawags, and Hot Stove Jimmy. Although both of these albums traffic in lesser known artists, the quality and quantity dictates there are no doubt some hitmakers present. (CD)**-Rowan-Morrison**

V/A "Far Out...and Friends 97 Sampler" *(Far Out. POB 14361. Ft. Lauderdale. FL 33302)*. Cooool! It seems we get so little to review from Florida, it's even cooler that when we do get something it's so good! For the most part the music here is bouncy, catchy Punk with hooks, and ya might even catch some Ska, too. In addition to bands like Sam the Butcher, Against All Authority, and Hudson on the Far Out roster, there are tracks from bands on two other labels (Pop Kid, Records of Rebellion) as well. A fun comp that's a steal at only four bucks.(CD)**-Rich**

V/A "Flaming Burn Out! An Estrus Benefit Comp" *(Man's Ruin. 610 22nd St. #302. San Francisco. CA 94107)*. Now **THIS** is what I call unity within a scene: a veritable *Who's Who* of Garage bands, artists and friends coming to Dave Crider's aid after the prolific Estrus empire nearly came to an end when his warehouse burned to the ground this past January. Fortunately, Estrus has remained alive and well regardless of this disaster
and this comp proves that Dave's vision and the Garage scene itself is stronger than ever, bringing in movers 'n' shakers like poster king Frank Kozik, head *Gearhead* Mike Lavella, and Jaime Hernandez of *Love And Rockets* fame providing the cover artwork (quite a voluptuous young vixen, I might add - right on, Jaime!!!) amongst other fine fellows and felines helping out. Don't worry jackass, I didn't forget about the bands!!! Start drooling over this beefy tostada, kiddies: we've got some boss tuneage goin' on here featuring such asskickers like Electric Frankenstein, The Insomniacs, Lord High Fixers, The Makers (covering The Godfathers' "Damn Nation"), Man Or Astro-Man?, The Mono Men (of course!!!), The Mortals, The Nomads, The Quadrajets (best fuckin' cut on this bipper, yes sirree. Mudhoney meets Black Oak Arkansas??? WHOA YEAH!!!!!!!), Satan's Pilgrims, Southern Culture On The Skids, Supercharger, Teengenerate, The Woggles....man, I can go on for days with this outstanding lineup, MUTHAFUGGA!!! Those of us here at *UTV* who dig this real cool time support Dave Crider and Estrus Records in the quest to bring raw fuckin' ROCK 'N' ROLL to those cats and kittens who crave the real thing, baby, so do yourself a favor and pick this badboy up now - YOU'LL FUCKIN' LOVE IT!!! Remember, 100% of the proceeds goes directly to the rebuilding of Estrus, so tell your friends to pick up a copy as well 'cause THEY'LL FUCKIN' LOVE IT TOO, DIG??? Coolness will never die...(CD)**-Joe**

V/A "Godmoney Soundtrack" *(V2. 14 E. 4th St.. New York. NY 10012)*. *Godmoney* is an independent movie that stars none other than Rick Rodney from Strife. This soundtrack is an excuse to put together one of the most diverse Punk compilations of the year. This reads like a *Who's Who* of the Punk and Hardcore scene. Pennywise, MxPx, Descendants, Rollins, Down By Law, Strife, Guttermouth, Blink 182, and that's just half the bands. If you can find this it is way worth the money even if a lot of the songs are previously released. This is a great sampler, and you might find a new band you like.(CD)**-Myk**

V/A "Headbangers Against Disco" *(Primitive Art. POB 4049. SE-300 04 Halmstad. Sweden)*. Four bands united against a worthy cause...Iron Rainbow, Terror Squad, Loudpipes, and Cianide. This is big "we've got armadillos in our trousers" style metal, complete with high-pitched vox -- I can see the guitarists sneering while brandishing their axes in time with another. Not my thing, but Tommy "the Sex God" from None of the Above's band, Iron Rainbow, is on here. No glam fags allowed.(7")**-Rich**

V/A "Hot Curly Weenie: The Recess Sampler" *(Recess. POB 1112. Torrance. CA 90505)*. This compilation showcases many of the bands from the Recess label, consisting of tracks taken from the Recess catalogue, as well as some previously unreleased tracks. This comp includes tunes by the Dwarves, Propagandhi, Pud, Quincy Punx, FYP, and a bunch of other bands (that I've never heard of). It holds consistency throughout, but most label samplers do anyway. The musical styles here range from straightforward Pop/Punk to flat-out guitar-driven Hardcore. A good comp that can be ordered from Recess for only $3.(CD)**-Lloyd**

V/A "Marc's A Dick and Gar's A Drunk: Johann's Face Story" *(Johann's Face. POB 479164, Chicago. IL 60647)*. Here is your chance to check out one of the best and most consistent Punk labels around. No Empathy, Strike, J-Church, Cletus and Apocalypse Hoboken are some of the larger name bands on here, 16 tracks in all. It is rare that you will find a comp that you like all the songs on, but this might be one of them. As always with Johann's this is highly recommended, to fans young and old.(CD)**-Myk**

V/A "Masters of Misery: Black Sabbath -- The Earache Tribute" *(Earache. 295 Lafayette St. Suite 915. New York. NY 10012)*. Finally, after years of searching and not being able to afford the Japanese pressing, Earache has released this gem domestically. No it isn't exactly the same as the import, but it is a kick ass album. The creme of the early '90's Earache crop doing their rendition of the most influential Metal band ever. The new bands songs aren't bad, but some of the songs from bands no longer on the label were cut. By the way, this was the **first** Black Sabbath tribute. *Nativity* and all the others stole the idea from this one. So hear the original, hear the best. A must own for all Earache and Sabbath fans.(CD)**-Myk**

V/A "Oi! Skampilation #3" *(Radical. 77 Bleeker St #C2-21. New York. NY 10012)*. Well, this isn't all that bad... This continues the series that you should already know about. Dropkick Murphys are here, Inspecter 7, The Ducky Boys, The Kingpins, Eastern Standard Time, Big Lick, and a bunch of others. Some Long Island bands made it onto this, one being Dis Con, who are supposedly broken up already or some shit like that. Checkerboard Charlie, another LI band, make their presence known, and this sounds better than their previous released material. Then again, Ben wasn't running around screaming "Oi! Oi!" which isn't exactly a bad thing. This release is definitely worth picking up if you haven't already.(CD)**-Groovy**

V/A "Shreds Volume 5" *(Shredder, 75 Plum Tree Lane, San Rafael. CA 94901)*. *Shreds* is a near legendary comp series with tracks from previously released 7"s on CD. This is a collection of cuts from the '90s, including songs by Vibralux, Strawman, Fuckboyz, the Revelers, Kill Sybil, and Skeleton Ed. For the most part these are "lighter" sounding bands like The Oxymorons (whose 7" I actually **own**). Contact info for all the bands is included as well.(CD)**-Rich**

V/A "Some Songs From the Kill Rock Star Singles" *(Kill Rock Stars. 120 State #418. Olympia. WA 98501)*. This is a great comp, being a collection of tracks that were released on Kill Rock Stars 7"s from 1991 to 1994. Artists such as Frumpies, Star Power, Witchy Poo, and Unwound get one track each, giving a glimpse of the label's overall sound, which is a combination of tense, skeletal -- hell, sometimes even **acoustic**, but always dynamic -- pop with attitude. Kinda like Punk Rock for the Beat generation, with obviously liberal politics. Tracks by Bikini Kill, Phranc, and Elliot Smith are all standouts, but the other artists don't lag far behind. Fuckin' great!(CD)**-Rich**

V/A "Straight Edge As Fuck III" *(Desperate Fight, POB 146546, Chicago. IL 60614)*. I think as a sampler of new music, this CD fails miserably. I always felt that if you're going to do a series, you should get new artists so people would continue to find new bands on the label to support. This CD almost mirrors the line up of parts *I* and *II*. The bands I like from that comp I still like, and the ones I didn't like I actually dislike more, because now I have heard more of their bad songs. There are a couple of new bands on here, but in a wave of $4 label samplers this is just too overpriced to buy for two or three tracks. As always Abhinanda, Saidiwas, and Purusam are stand-outs and Doughnuts still sucks.(CD)**-Myk**

V/A "They Came From Massachusetts" *(Big Wheel Recreation, 325 Huntington Ave. #24, Boston. MA 02115)*. I've got compilations coming out my yin yang that I have still yet to review. Anyway you can pretty much break comps like these down to 1). Bands who know the guy who runs the label. 2). Bands who all sound the same. 3). Bands who sound nothing alike. 4). Bands whose only connection to one another is geographical location, and the best... 5). Bands who share the same plumber. Anyway, this is one of those comps that I'd probably enjoy a lot more if I lived in Mass, but all in all, this wasn't all that bad. Emo, some tough guy Slapshot sounding stuff, and some very poppy Blake Babies kind of stuff, so you do get a mix of music.(CD)**-Groovy**

V/A "TV Terror" *(Reconstriction. 4901-906 Morena Blvd. San Diego. CA 92117-3432)*. Shit, it seems like I've been hearing about this comp forever, and its somehow being tied to *Permission* magazine. Whatcha get is a load of electronic bands (and well, some Gothic bands...Sofia Run makes an appearance, for instance) doing covers of TV themes from *The Addams Family* to *The Muppet Show*. 36 tracks in all, including ones by Dystopia One, 16 Volt, Sweat Engine, Alien Sex Fiend, Haloblack, Sullen, Loretta's Doll, Society Burning, and Collide. My favorite track, Numb's version of "Mr. Roger's Neighborhood," kinda turns the old fart into a pedophile. The music itself is enjoyable, but I barely watch TV outside the Discovery Channel, so I have a hard time relating to the material....though I **do** remember going through puberty while watching Marsha Brady.(Double CD)**-Rich**

V/A "We Are Not Devo" *(Centipede, POB 691691. W. Hollywood. CA 90069)*. I could go on about how I saw Devo on *Saturday Night Live* when I was a kid, or about how these guys John MacGowan and Paul Rakitin kinda turned me on to 'em a bit more, or how I bought their first record at Korvettes with my mom, or how I played frisbee with it cuz it weirded, me out or how I eventually bought that same record again....but my pathetic life has already taken up enuff space in this review. Any way, a bunch o' yer fave punks paying homage to the Spuds by coverin' their tunes, and they make a darn good transitions to Punk styled arrangements. Bands included are SNFU, Face To Face, The Aquabats, Voodoo Glow Skulls, The Vandals, Jughead's Revenge, Lagwagon, Supernova, and more. I especially liked Possum Dixon's Spanish version of "Mongoloid." A fun must for Devo fans.(CD)**-Rich**

V/A "We Will Fall: The Iggy Pop Tribute" *(Royalty, 176 Madison Ave.. New York. NY 10016)*. Now here is a tribute that might actually do the original artist justice. It is filled with all those songs that you know and love and never knew who did them. The line up of artists is a collection of living legends and up n' coming snot noses. Joey Ramone, Joan Jett, Misfits, Bush Tetras, Blanks 77, Pansy Division... get the picture? Songs include "I Got A Right," "1969," "Sell Your Love," and 17 other ditties. Good stuff from those wonderful people at Life Beat.(CD)**-Myk**

V/A Avail/(Young) Pioneers "The Fall of Richmond" *(Lookout. POB 11374. Berkeley. CA 94712)*. Two bands, eight songs, and plenty of Garage-Pop power. Avail kicks things off with a quality Punk-basted Rock tune, follows it up with a tempo-building acoustic Emo-ballad, and concludes their contribution with a rockin' cover of Billy Joel's "You May Be Right." The (Young) Pioneers bluesy, harmonica-laden "Death to the Coalition" song chugs along at a slow enough pace to accentuate the Drive Like Jehu claws-on-chalkboard screech of their "vocalist," whose painful caterwaul is better suited to their more abrasive tracks like "Race Music" and "Join of Die". Avail. Yes. (Young) Pioneers. No.(CD)-**Rowan-Morrison**

Wil Haven "El Diablo" *(Crisis/Revelation. POB , Huntington Beach. CA 92615-5232)*. Keith it Goodbye stuck his foot in his mouth at the recent Rev Showcase, when he told this band that they were the only band he cared for at the showcase... and then he realized the other bands that were standing around had heard him. Considering this, the self proclaimed "King of Metal" has given his approval to this band. and for good reason. This Metal influenced Hardcore is really good. This band is powerful as they barge through mid-tempo songs which sometimes lull into ambiance.(CD)**-Mr. Noiz**

The Wrens "Abbott 1135" *(Ten 23. 446 9th St.. Brooklyn. NY 11215)*. Ok so I put this on, I've heard the other records by the wrens, (*Silver* rocked, *Secaucus* was way too long) and I couldn't wait to hear what was in store for us fans. Allegedly, they were supposed to sign a One Million Dollar deal with Wind-Up, but they didn't; why, who knows? So, obviously if they rejected a million dollars, then they must be going for the even bigger and better deal! This 20 minute CD is hard pop madness! Kids and parents can finally join hands in togetherness and rejoice that there is a band like the Wrens. Songs like "Pretty OK" and "Fire Fire" are great standouts. A cross between the Beach Boys, Apples In Stereo, Wonderboy, and someone hard like Lifetime. The songs are short and poppy with hard edges. Something to definitely look into and seeing live.(CD)**-Jack**

Wumpscut "ET" *(Metropolis, POB 54307. Philadelphia. PA 19105)*. Extremely pretentious Industrial that's sounds good, even though the lyrics are a bit cheesy. For example, check out the first line of the first song, "Womb," which reads "Here I am/I am your child lying safe and warm in your womb/billions of women were." I don't know about you, but that's pretty wacky. In their defense, Wumpscut sounds darn sincere. They want you to know what that "Womb" is all about. Other goofy song titles include: "Embryodead," "Slave To Evil," and "Stillbirth." Who needs to pay attention to the lyrics when the beats are big and distorted anyway?(CD)**-BazTurd**

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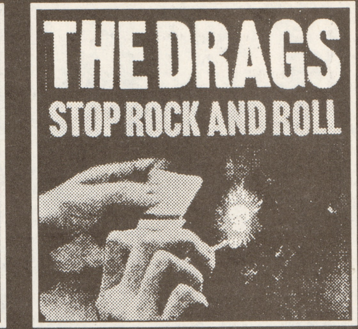
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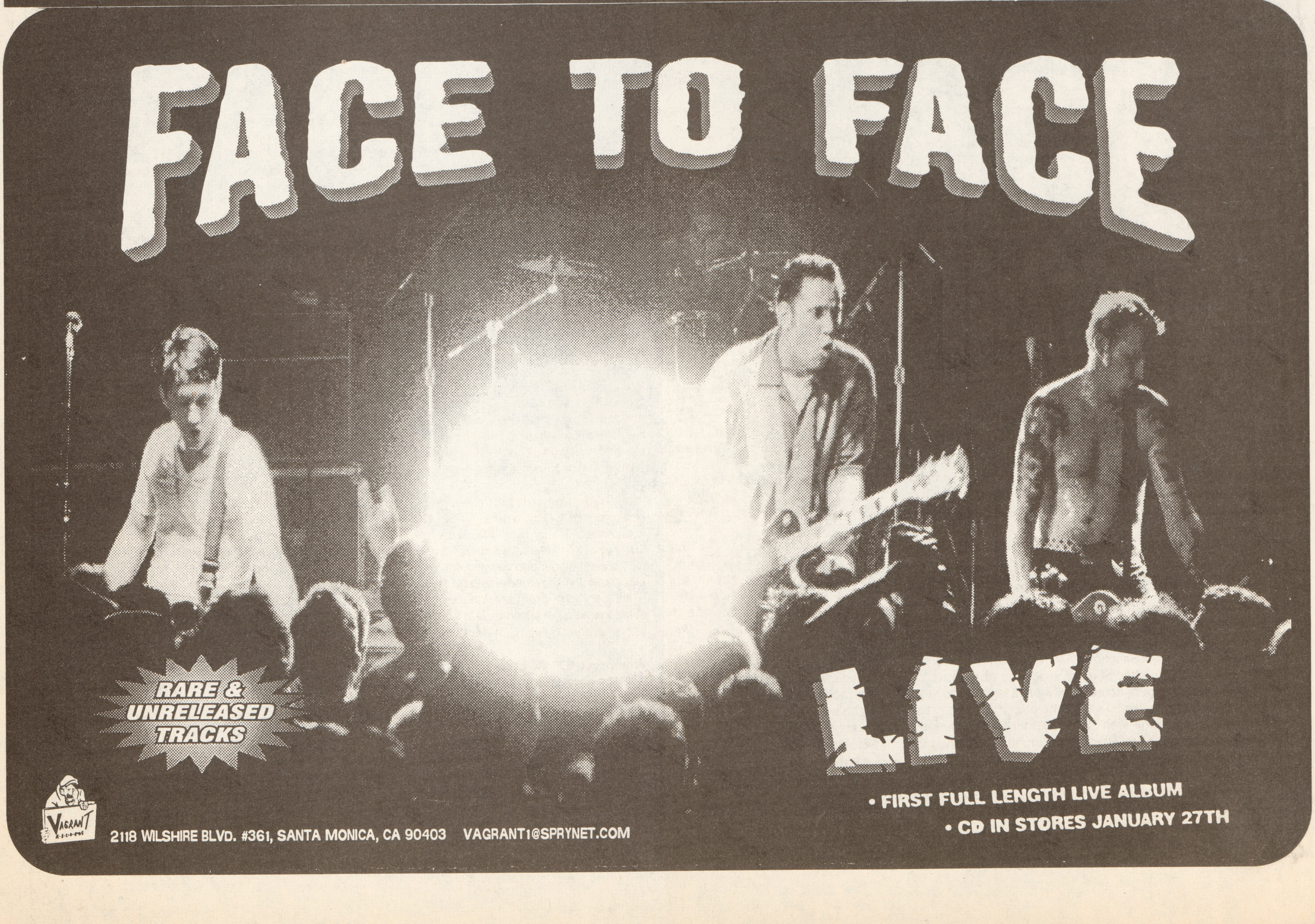
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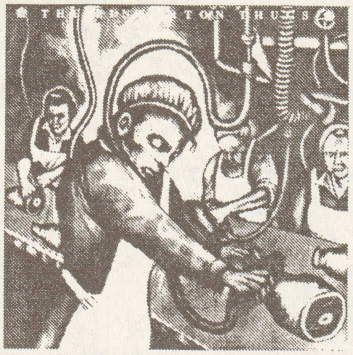

"The Pain and..." THE PINKERTON THUGS

Happy 20th Birthday

Joey Vindictive Presents. "THAT WAS NOW, THIS IS THEN" A Punk Rock Retro-Spectacular! 1997 bands cheer on 1977 tunes, FEATURING: The Crumbs, Showcase Showdown, Violent Society, Sloppy Seconds, Bil McRackin, Hickey, Dillinger 4, Teen Idols, The Nobodys, Migraines, Quincy Punx, The Geezers, Less Than Jake, Chinese Millionaires, Boris the Sprinkler and Moral Crux. CD and vinyl LP!

V/A "THAT WAS NOW, THIS IS THEN" CD/LP

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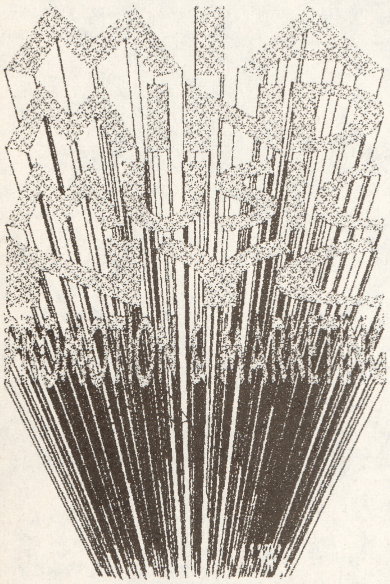

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SPORT'S PAGE PRESENTS NEWS-N-NOTES!

All the industry "scuttlebutt" in a simple, annoying-to-read, capsule format!!

Note: this is what's referred to as "satire". everything you are about to read is ⟶ utter bullshit. ⟵

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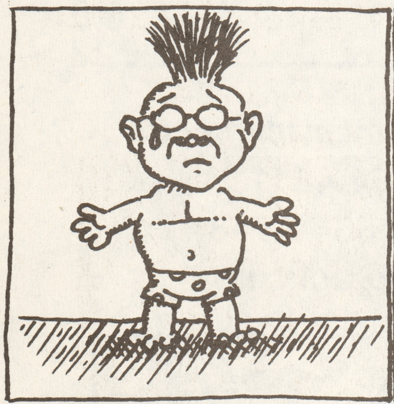
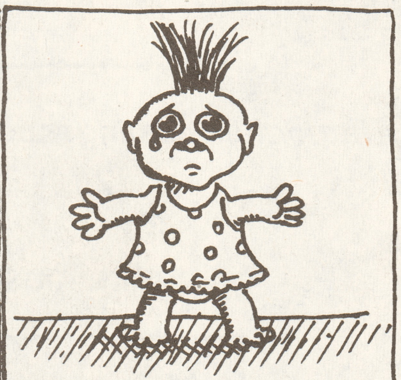
In a move that critics are calling "the latest in HipHop's long tradition of innovation", Musical Genius "PUFFY" COMBS will release an album of OLD HITS by OTHER ARTISTS; completely unaltered except for some overdubbed interjections. Look for Joey Scarbury's "THEME FROM GREATEST AMERICAN HERO" with Puffy mumbling "Notorious B.I.G. - Know what I'm sayin"?" over it, and a Holiday treat: "GRANDMA GOT RUN OVER BY A REINDEER", over which he'll intone "Tupac... representin'..." incessantly. Puffy: ever the visionary.

After successfully promoting barely post-pubescent songstress FIONA APPLE's ballads of female empowerment with a video simulating FORCED KIDDY PORN, executives of SONY had planned to release a SNUFF VIDEO for MARIAH CAREY's next single. Unfortunately, plans were scratched when a LOWLY INTERN accidentally spilled water on the charismatic singer. Ms. Carey was quoted as shouting "I'm melting!" No further details have yet been made available.

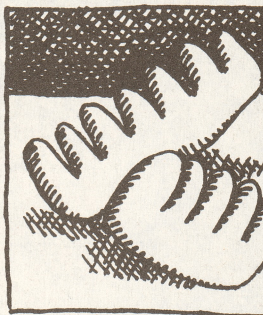


ELTON JOHN.

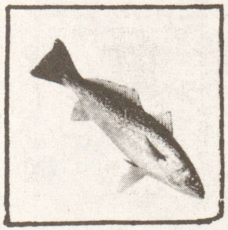


FIONA APPLE.

Noted "Compassion Troll" ELTON JOHN plans to follow the success of his PRINCESS DI tribute with a rewrite of his JOHN LENNON tribute "EMPTY GARDEN (HEY HEY JOHNNY)". The moving new version will be called "EMPTY RUNWAY (HEY HEY GIANNI)", and will be featured on his next cd: "SHOOT THE PIANO PLAYER AND I'LL WRITE A TRIBUTE TO HIM". Other songs will include "FUNERAL FOR A DOZEN OR SO FRIENDS", "HUTCHENCE TOOK HIS LIFE TONIGHT", "I FEEL LIKE A BULLET (IN THE GUN OF KURT COBAIN)", and a rare tribute to living t.v. host BOB VILA: "I'M STILL SANDING".



PUFFY COMBS.

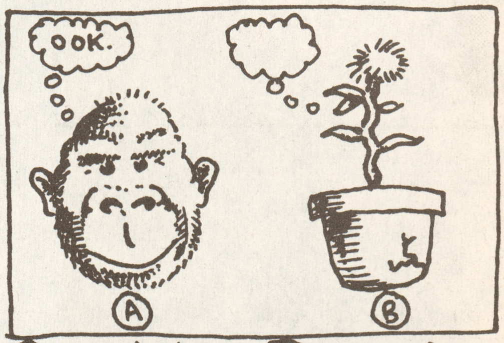


GHOTI.

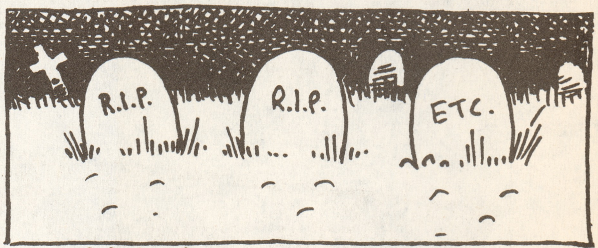
(POTRZEBIE...)

EVERCLEAR: TOXIC.

Scientists at California's Institute for Annoyance research have determined that prolonged exposure to the music of RAGE AGAINST THE MACHINE causes Nausea and Migraine headaches in Rhesus Monkeys. Fans have nothing to fear, however; "Tests on lower primates and plant life showed no significant long-term effects" said the research spokesperson.



Ⓐ typical simian.. Ⓑ R.A.T.M. fan.



(L. to R.) MORRISON, PRESLEY, LENNON.

Good news for music consumers: it has been confirmed that there are absolutely NO MORE unreleased tracks in the vaults by THE BEATLES or ELVIS PRESLEY. It is as yet undetermined whether or not we'll be subjected to any more "lost gems" from dead guitarist JIMI HENDRIX, but surviving members of THE DOORS have announced the upcoming release of "LIZARD BOOTS": recently discovered tapes of JIM MORRISON throwing up, with overdubbed musical accompaniment by his surviving bandmates.

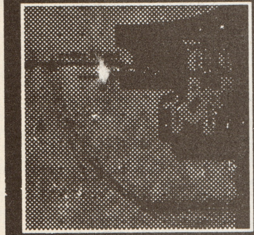
Industry insiders are all abuzz over the possibility of a disbanding of talentless clowns EVERCLEAR. Besides boasting one member who is an HONEST-TO-GOD A.&R. SHITHEAD, bizwatchers note the band's "astounding inability to produce anything of even ironic, so-bad-it's good entertainment value." Though the group has publicly expressed no desire to break up, take a hiatus, or commit an unprecedented GROUP SUICIDE, music fans the world over can only watch... and hope. How about it, guys?

Although many of you don't celebrate Christmas, Re-Constriction likes to participate in stuffing stockings at the local orphanage. However, if you don't send us cash for some of our releases, the only items we have for the tots are defective medication, empty tuna cans, and some geriatric porns we found in a dumpster.

ALSO: **KILLING FLOOR, SOCIETY BURNING, DIATRIBE, CHRIST ANALOGUE, 16 VOLT....**

COLLIDE
Distort CD

10 remixes, 3 cover songs, and 1 new track. Even with the studio alterations, their ethereal bent and charcoal-edged sequencing are still intact.

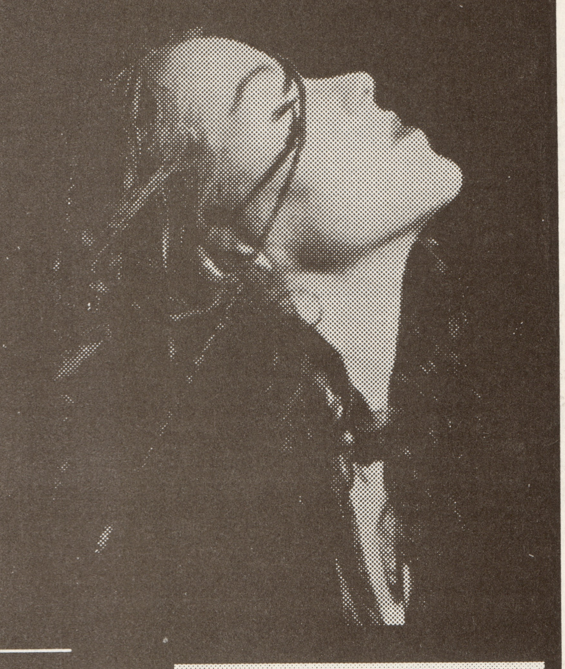


WAITING FOR GOD
Desipramine CD

Grim electronica with gothlike female vocals. It's been over 2 years since their last album was recorded, so be prepared for this evolved offering.

TV TERROR
Various Artists Double CD

36 synthcore and goth bands cover TV theme songs. Featuring Numb, Ikon, 16 Volt, Alien Sex Fiend, Collide, Hate Dept., 29 Died, Electric Hellfire Club, Battery...



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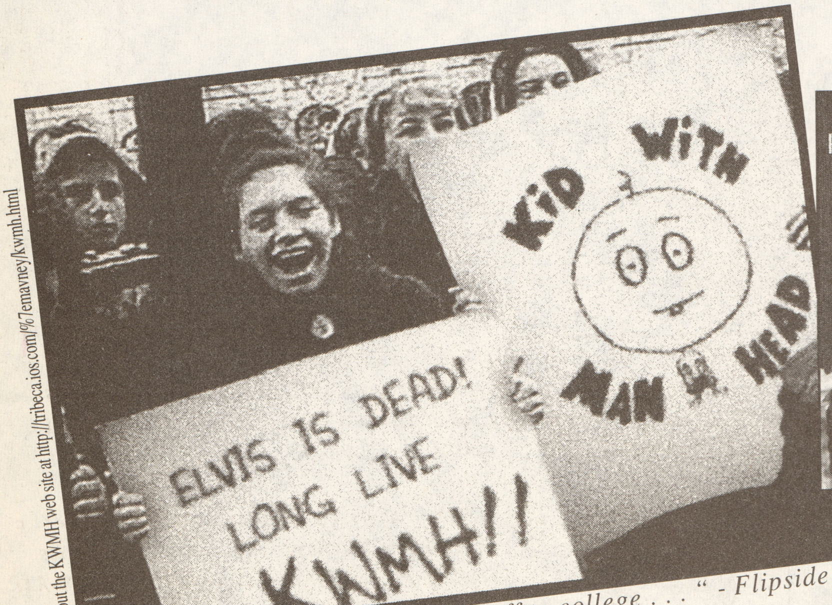
KiD WiTH MAN HEAD
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check out the KWMH web site at http://tribeca.ios.com/%7emavney/kwmh.html

". . . the best thing to follow Milo off to college . . . " - Flipside

kid with man head
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FOR AD RATES AND OTHER INFO GO TO PAGE THREE

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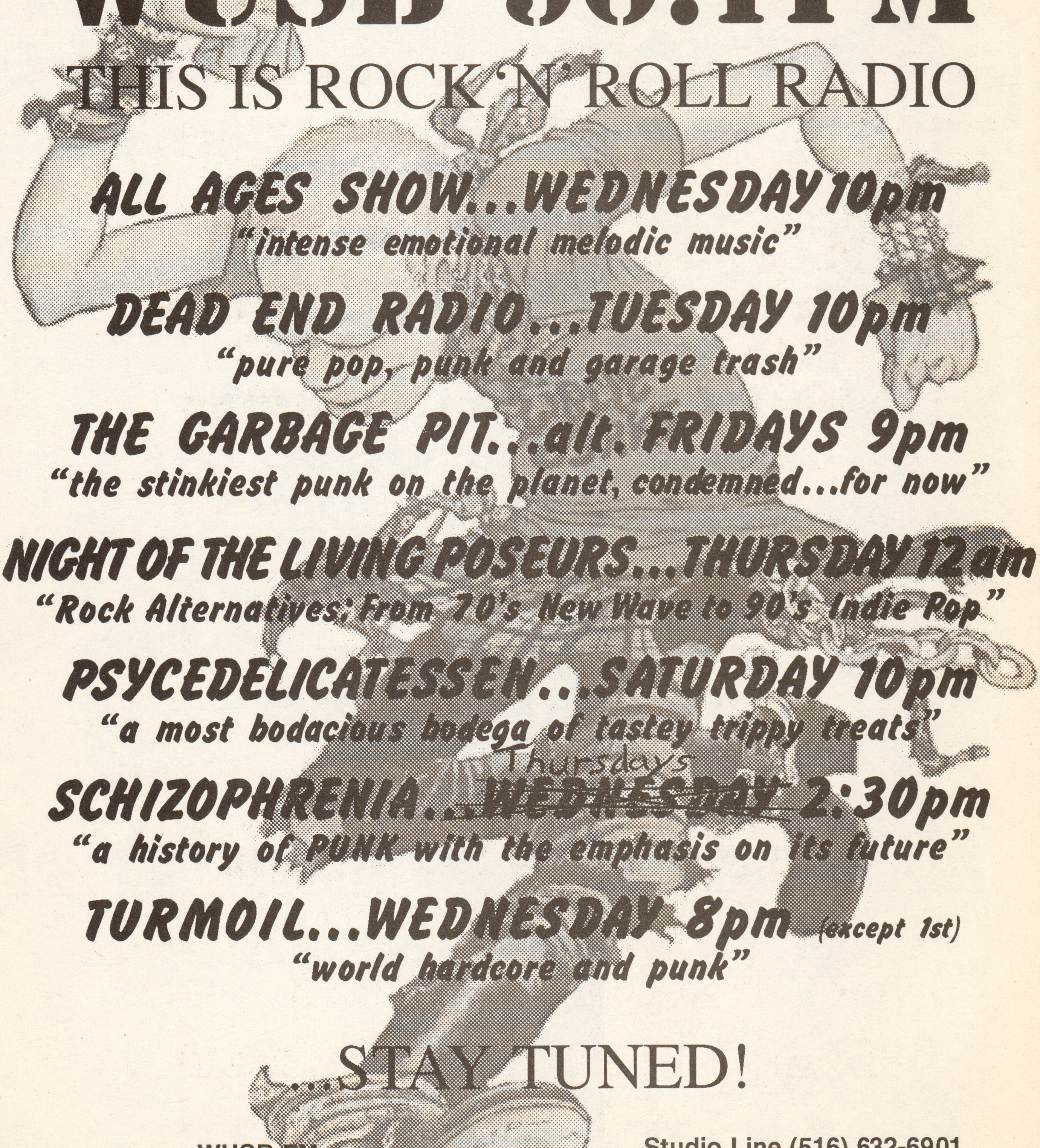

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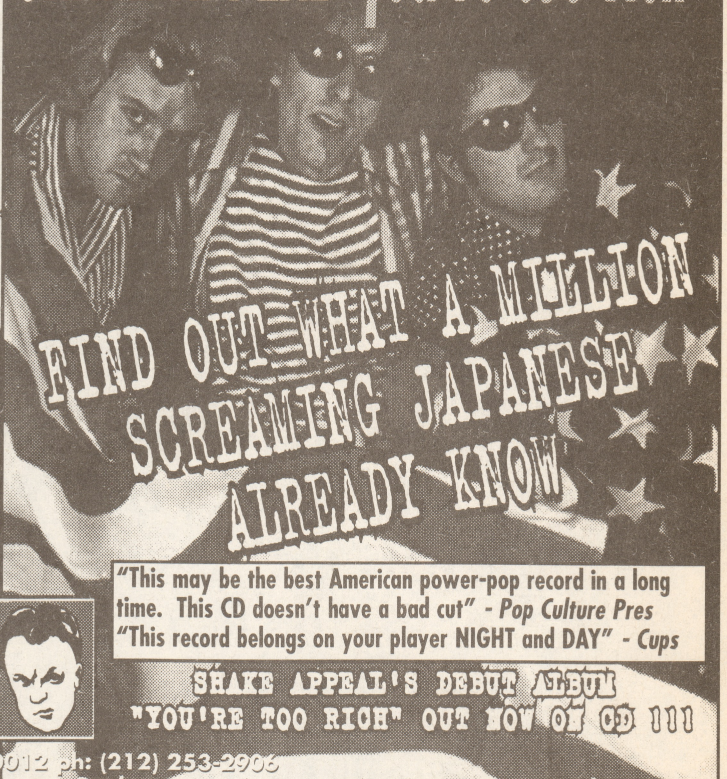

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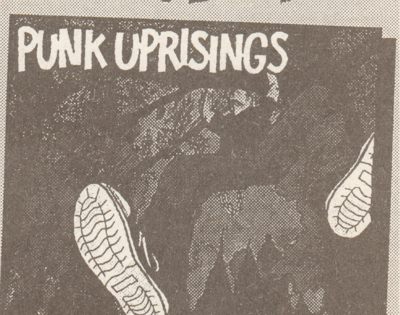

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